

THE ART EDUCATION MAGAZINE

SIXTY CENTS/DECEMBER 1955



FROM CREATIVE DESIGN AND PHOTOGRAPHY. IN THIS ISSUE

SHAPES AND STRUCTURE. BY MARILEN SCHWARTZ

SCHOOL ARTS

MERRY CHRISTMAS

AND A

HAPPY

NEW YEAR



BINNEY & SMITH INC. 380 Madison Avenue, New York 17, N. Y.

The combination photograph and flat color design on the cover is by Marilyn Schwartz, recent graduate of the Rochester Institute of Technology. See page 13.

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SCHOOL ARTS

the art education magazine

VOLUME 55, NUMBER 4

DECEMBER 1955

Variety in the Art Program

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using this issue

This issue of School Arts, which features Variety in the Art Program, includes articles on a variety of subjects, aimed at different age levels and varying interests. They range from the lead article on developing creativeness to painting and drawing activities, to photography and design, to free brush and pen-and-ink, to perspective and ceramic jewelry, to Christmas murals and windows, to art games and the timid classroom teacher, to a new art history feature.

The article, *Developing Creativeness in Children*, page 5, is a powerful pictorial argument for creativeness and a statement on how it is developed. Originally planned as an exhibit at the Museum of Modern Art, the illustrations and comments have been adapted to article form in answer to many requests. Jacqueline O'Connell, page 13, gives us a new angle on photography and design suggested by the illustration on cover. Margie Coleman Harris and the editor discuss various views on the teaching of perspective, page 17. On page 21, Dorothy Calder describes several interesting art games which have objectives other than mere entertainment. The timid classroom teacher is given some tips in teaching art by Helen Adele Whiting, page 23. John Ghrist, page 25, tells us how his high school students used brush strokes to represent words, giving us another approach to abstract art.

How the story and music of the *Nutcracker Suite* were made into murals by second graders is well told by Eleanor Hungar and Thelma Heidinger on page 27. Bessie Mulholland tells us about a high school Christmas window, and Adele S. Brown describes window murals painted with sponges by elementary children on page 28. Arne Randall's *Here's How* feature is on *Painting with Yarn*, page 30. George Barford continues his series on ceramics with an article on making jewelry from clay, page 31. A veteran illustrator describes his methods in pen drawing on page 34, and gives suggestions of value to the high school student interested in commercial art. Dick Bibler, a nationally syndicated cartoonist who has recently joined the art education faculty at Humboldt State College, gives us his first in a series of sketches which will cover high lights in art history. See page 36.

Julia Schwartz discusses "Doing Better in Art," on page 43, and Alice Baumgarner is back answering "Questions You Ask" on page 47. Tom Larkin discusses some exciting new films on page 44. New art books are reviewed on page 45. The editor discusses various ways of evaluating the art product in the editorial, page 48. In the advertisements and Items of Interest columns there are news on old and new materials.

NEWS DIGEST

Eastern Arts Meets March 11-14 The Eastern Arts Association will hold its convention at the Hotel Commodore, New York City, from March 11 through March 14, 1956. Keep this date in your calendar.

Herold C. Hunt New Undersecretary Dr. Herold C. Hunt, former superintendent of the Chicago schools and a professor at Harvard, is new undersecretary of health, education and welfare. A friend of art education, his article, "Art Helps Character," appeared in January 1954.

Wisconsin Crafts Exhibition The thirty-fifth annual exhibition of crafts, sponsored by the Wisconsin Designer-Craftsmen and the Milwaukee Art Institute, is at the Layton Gallery until November 30, 1955.

New Institute Head on Television John H. Waddell, new head of the art education area at the Institute of Design, Chicago, was featured in a television program, "Developing Creative Ability," on October 12.

Please Provide Earlier Notices Many of the notices received for this column came too late to help boost attendance. Please try to give us ten to twelve weeks' notice and we'll do our part. News of various art education organizations will be especially welcome.

Florida Art Teachers' Conference St. Petersburg's Hotel Huntington was headquarters for the third annual work conference of the Florida Art Teachers Association, October 13-15. Jean Johnson, Dade County art supervisor and chairman of the state group, worked with Harold Sutton, Florida State University, who was conference chairman, in providing leadership for a very successful work conference.

Ohio Art Education Convention The Pick-Ohio Hotel in Youngstown was selected for the annual convention of the Ohio Art Education Association, October 14-15. Theme was Art Education in Three Dimensions. Outstanding craftsmen, students, and teachers held workshops.

Long Island Art Teachers Meet A large and enthusiastic group of art teachers attended the annual meeting of the Long Island Art Teachers Association on October 21, at Amityville High School, followed by a dinner at a local inn. Laura Eddy of Baldwin High School is president. Your editor addressed the conference on "Creative Aspects of Art."

Winslow in Color Study Dr. Leon L. Winslow, director of art education in Baltimore, has been appointed a member of the board of the National Munsell Color Foundation. The Foundation seeks to advance the scientific study of color and its practical application.

Illinois Art Educators Meet The LaSalle Hotel, Chicago, was the scene of the eighth annual Illinois Art Education Association Convention, November 10-12. Participating workshops were a special feature. Ann Lally, director of art in Chicago, and president of the Illinois Art Education Association, did a fine job during the year as editor of the Association's Newsletter.

Chicago directors and supervisors—always on the job at art meetings.



WILLIAM W. MILLER, JR.

they'll
love
these...



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Creative teaching is dedicated
to the development of the
uniqueness of every child

DEVELOPING CREATIVENESS IN CHILDREN

**There are millions of children
in our schools**



**In a group they may look and act alike,
but up close
they look different and are different**



ACME SPECIAL SERVICES

ACME SPECIAL SERVICES



MARION PALFI

Because children are different



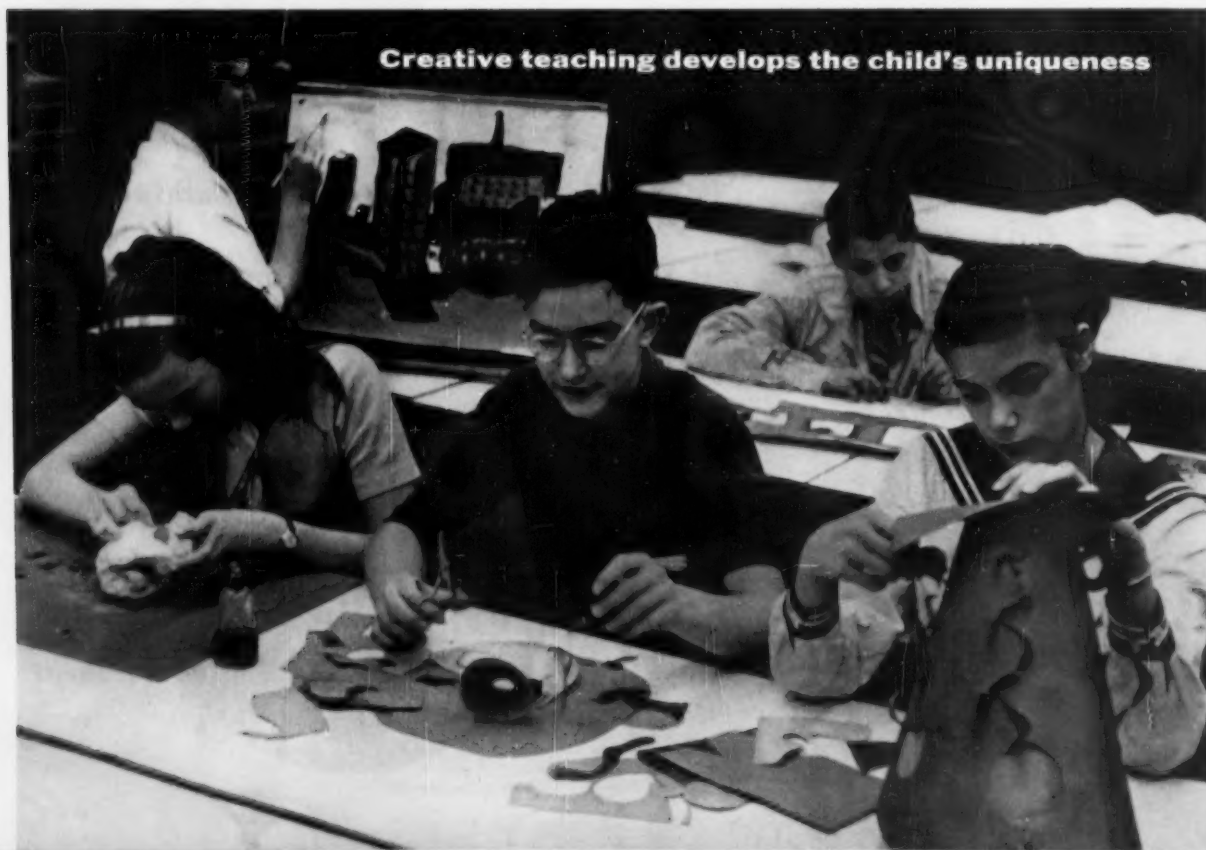
ANGEL WITH MEASLES, BY GUSAN, 7 YEARS



KNIGHTS, BY HENRY, 11 YEARS

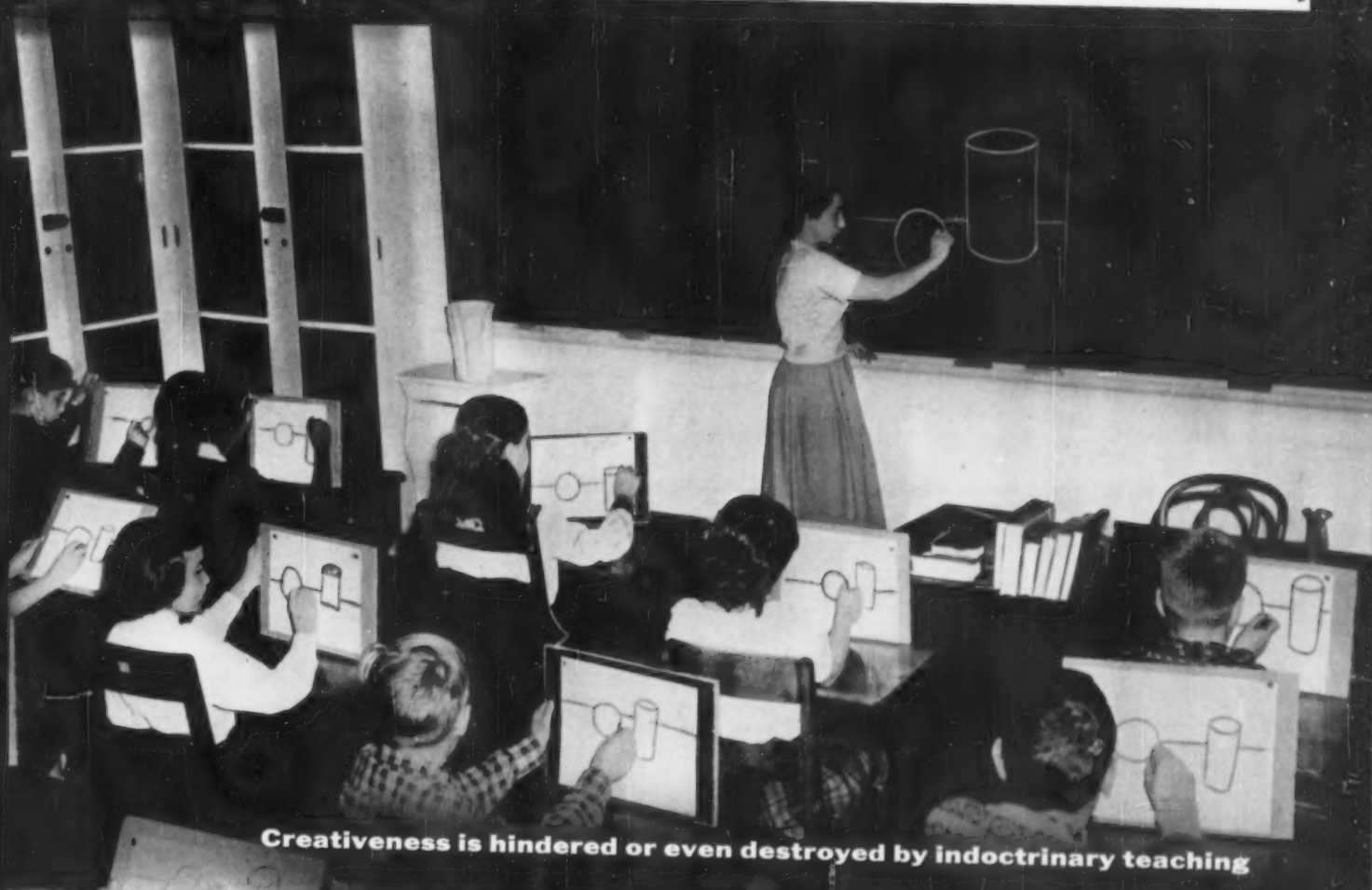
their art work is different in idea, in character, in skill.

Each child is an individual with unique creative power



Creative teaching develops the child's uniqueness

MARION PALFI



"The pupils should follow the example of the teacher who should illustrate each step in the exercise by drawings made on the blackboard. The pupils should then draw from given directions." (Exercise proposed for fifth grade children in a 1913 syllabus for a public school system.)

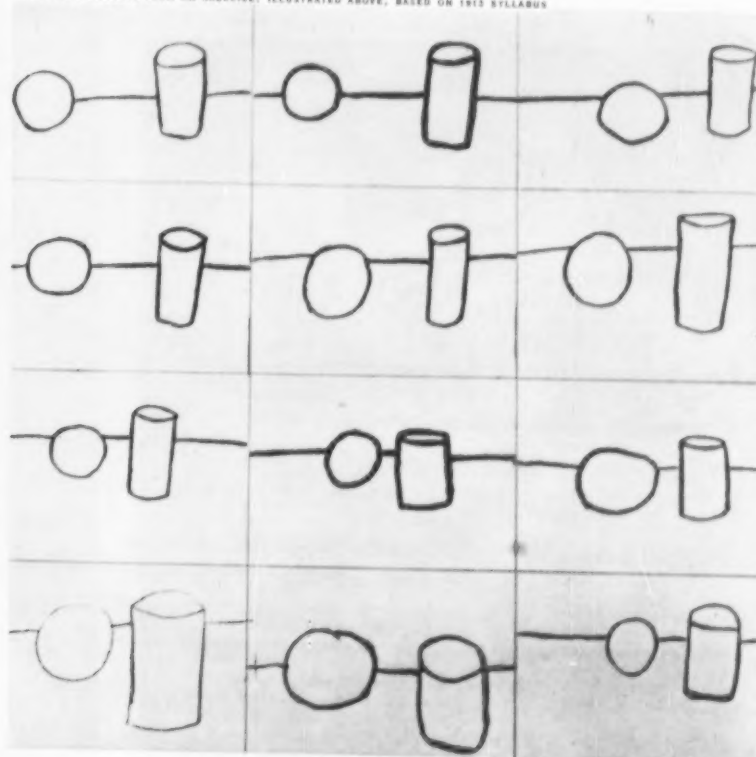
BARRY KRAMER

Under indoctrinary teaching all children's "art" work looks alike



Such "art" experiences have no meaning for the child.

CHILDREN'S RESULTS FROM AN EXERCISE, ILLUSTRATED ABOVE, BASED ON 1913 SYLLABUS





SELF PORTRAIT, BY NANCY, 8 YEARS



LOOKING THROUGH HOLE IN FENCE AT BASEBALL GAME, BY ELAINE, 7 YEARS

The child's art expressions reveal his outlook and his feelings about the world



ROOFS AND CHIMNEYS, BY RONALD, 17 YEARS



DANCING SCHOOL, BY MARTHA, 14 YEARS

The child's art work is not important as an end in itself, but as a record of both process and growth



SOICHI KURAMI

Children are not "artists"

They are children who think and feel in their own way.

They must be judged as children—and their work as the efforts of children.

They are like artists because:

They use art as a language of expression; symbolism, mood, exaggeration.

They select and use subject matter in their own way.

They are sensitive to aesthetic values;

line, form, color, texture and their integration.

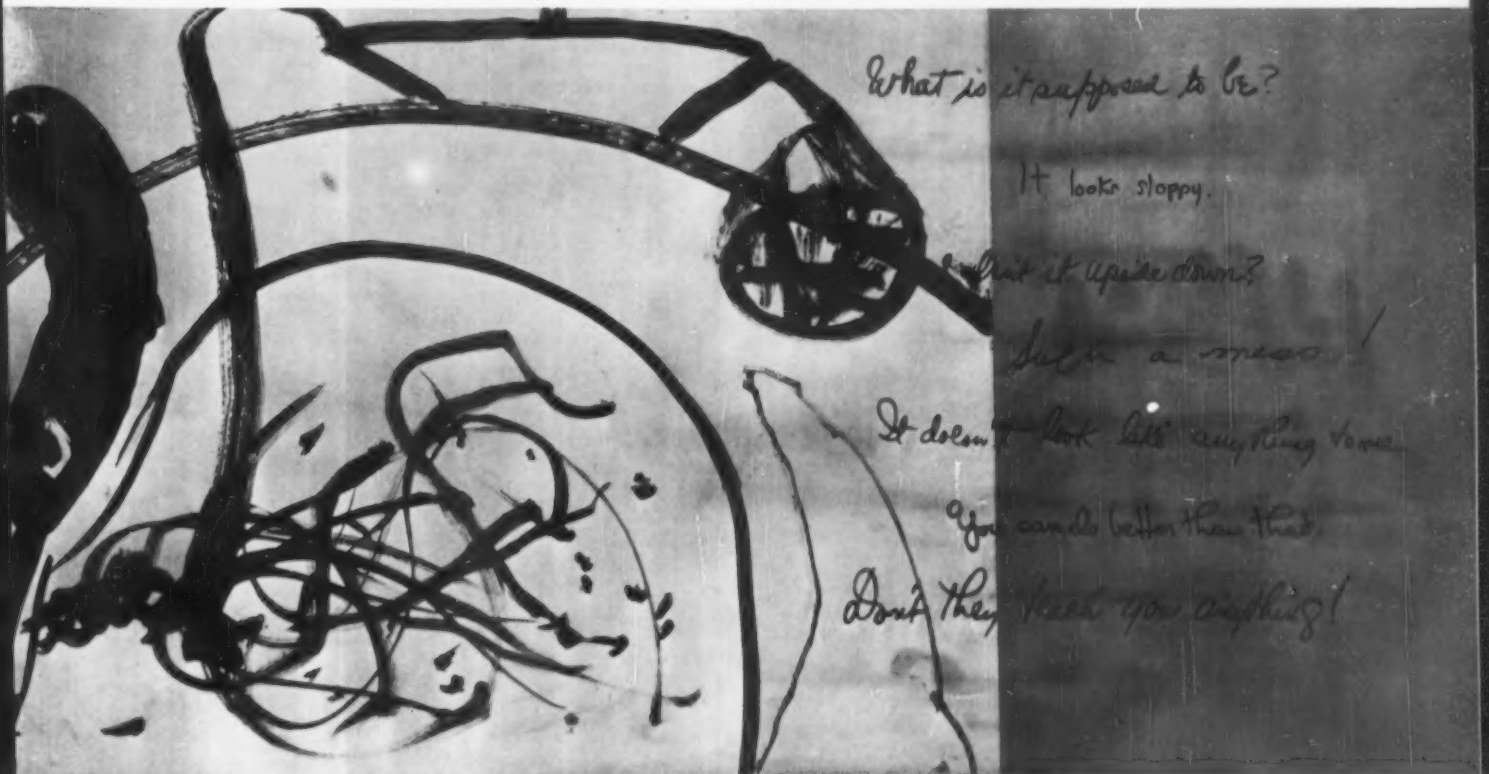
They are different from artists because:

Artists have greater maturity and experience.

Artists are more skillful.

Artists are adults and have adult concepts and purposes.

We should respect their creative efforts no matter how immature they look

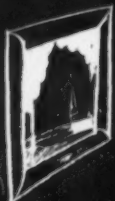


HENRY, 6 YEARS, HAD SEEN THE FILM, "THE SEA AROUND US". NET WITH TINY FISH, SHARK, BOAT, CABLES, FISHING LINES, SPONGES, AND SWORDFISH

SOICHI SUHANE

The above comments, which adults often make to children, show a lack of understanding of the aims of today's creative teaching and serve only to confuse and hinder the child's natural efforts.

**If we prefer only one kind of art
 and are indifferent to others**



we will not be
 able to appreciate
 the wide variety
 in the expression
 of children.



**If we believe
 that accurate representation,
 perspective, good techniques
 are all-important,** we shall miss



the vital essentials:
 spontaneity,
 individual expression,
 personal observation,
 interpretation
 in children's art.



CARTOONS BY ROBERT GOODE



MARION PALFI

**If we want to help children
we must understand these facts
about their creative growth:**

A child's work varies at different times.

Children's work varies at different age levels.



MARION PALFI

In the creative process each child develops independent thinking, makes individual choices of subject matter and material, expresses ideas in his own way and according to his own aptitudes.

In the creative process children explore a variety of materials to find those most suited to their own expression, to acquire a wide experience.

In the creative process children explore many techniques; paint, modeling, constructions.



In the creative process children don't copy the work of other children, artists, the teacher; because copying destroys self-confidence, builds false skills, hinders initiative, atrophies the imagination.

In the creative process the teacher is important because the teacher guides the child's expression, adds richness to the art experience, stimulates curiosity and imagination.



LEN ROSENBERG



LEN ROSENBERG

In the creative process parents are important because they are closest to the child, they can cooperate with the teacher, they can establish a home environment for stimulating creative growth.

In the creative process children aren't made to compete with each other; with adult artists; for awards of money, material, scholarships.



CARTOON BY ROBERT OSBORN



ARTHUR ROTHSTEIN

**Creative experiences help
to develop children** who are sensitive

to their own possibilities and to the achievements of others;
who are aware of their environment and the world;
and who will work for improvement and progress.



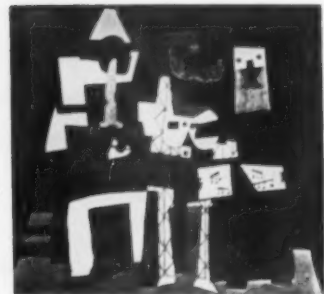
MARTON FAUPEL

**Creative experiences make
for creative people—assurance
of a better and safer world**

Illustrations and text for this article are adapted from the exhibition, Developing Creativeness in Children, shown at the Museum of Modern Art during the 1955 conference of the Committee on Art Education. Members planned the exhibition in cooperation with the Museum. Victor D'Amico is chairman of the Committee on Art Education, a national organization dedicated to creative teaching, sponsored by the Museum of Modern Art.



CHIMBAYAN GOLD FIGURE,
COLUMBIA, C. 1400

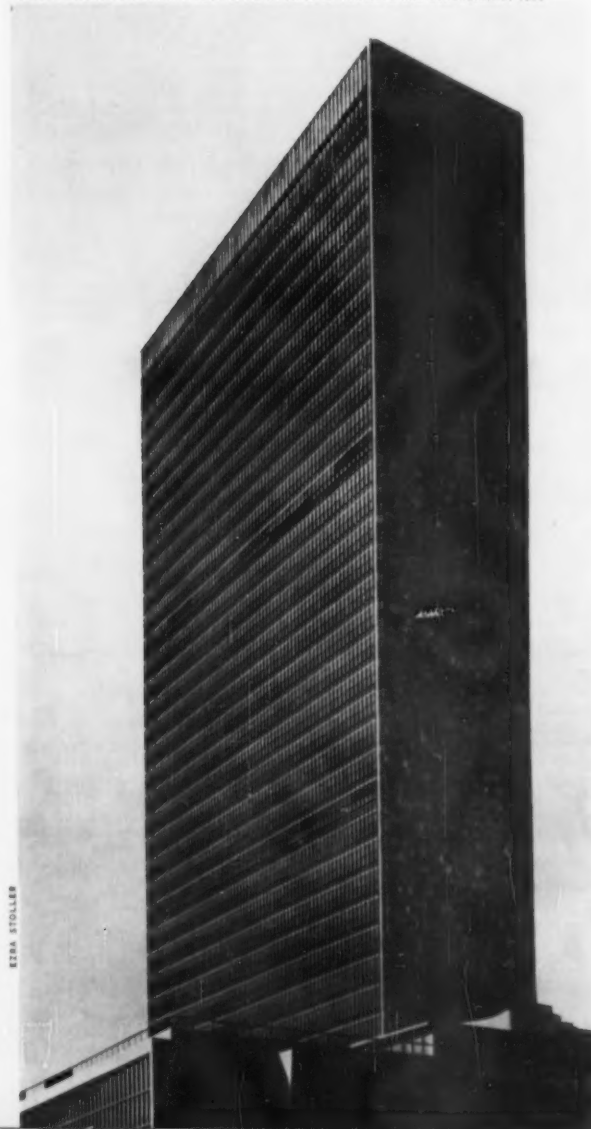


PABLO PICASSO: THREE MUSICIANS, 1921
COLLECTION OF THE MUSEUM OF MODERN ART



DESIGN COLLECTION, MUSEUM OF MODERN ART

UNITED NATIONS SECRETARIAT, NEW YORK; WALLACE K. HARRISON AND CONSULTANTS, 1950



EZRA STOLLER

Cover design, *Shapes and Structure*, is from this article.
1 Weathered Wood, a record of texture in the environment.

Art students of the Rochester Institute of Technology have an unusual course which combines the techniques of photography with exciting applications in design. Here are suggestions for advanced students.

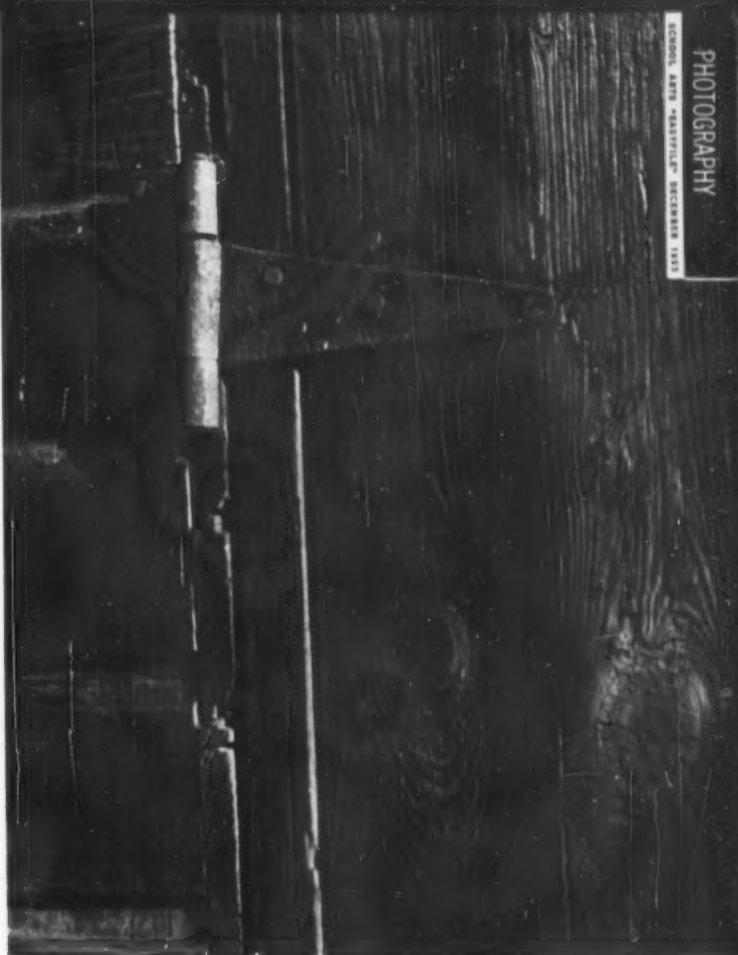
JACQUELINE B. O'CONNELL

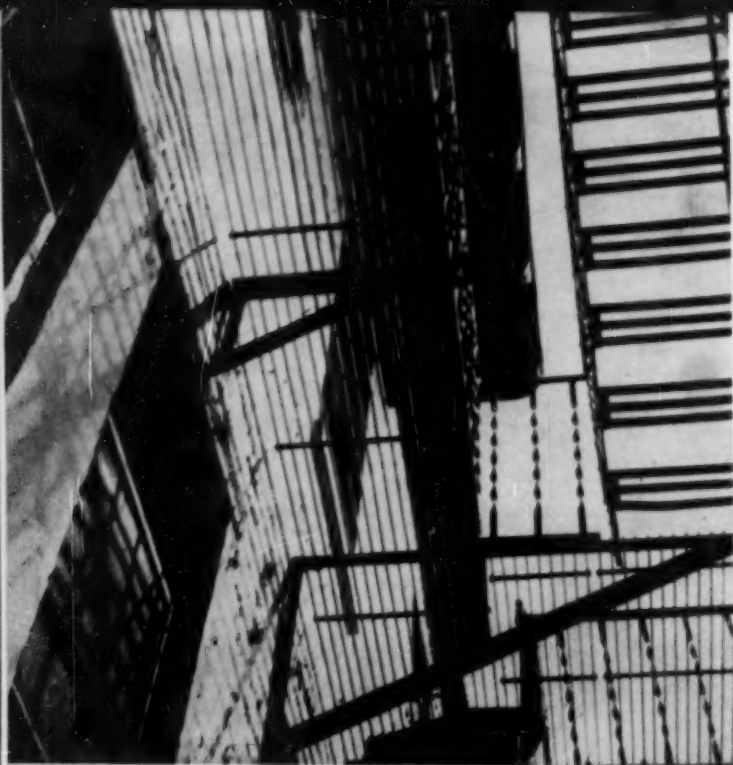
CREATIVE DESIGN AND PHOTOGRAPHY

The contrast of black and white photography with two-dimensional, full-color art work is an exciting visual stimulation which is more and more brought into play by today's illustrators and advertising artists. In experimenting with visual effects, students in the design classes of the Department of Art and Design, Rochester Institute of Technology, combine photographs with flat art shapes with inventiveness and imagination. Some of the results are seen in the accompanying examples. Students are encouraged to study lines, shapes, values, texture, and patterns in nature and the man-made world around them. A course in photography in the department of photography at Rochester Institute of Technology introduces the student to the speed Graflex camera, and the basic techniques of using it, developing the film, and enlarging the negatives. This three-hour course in photography is part of the second-year art program which prepares the student for a professional art career.

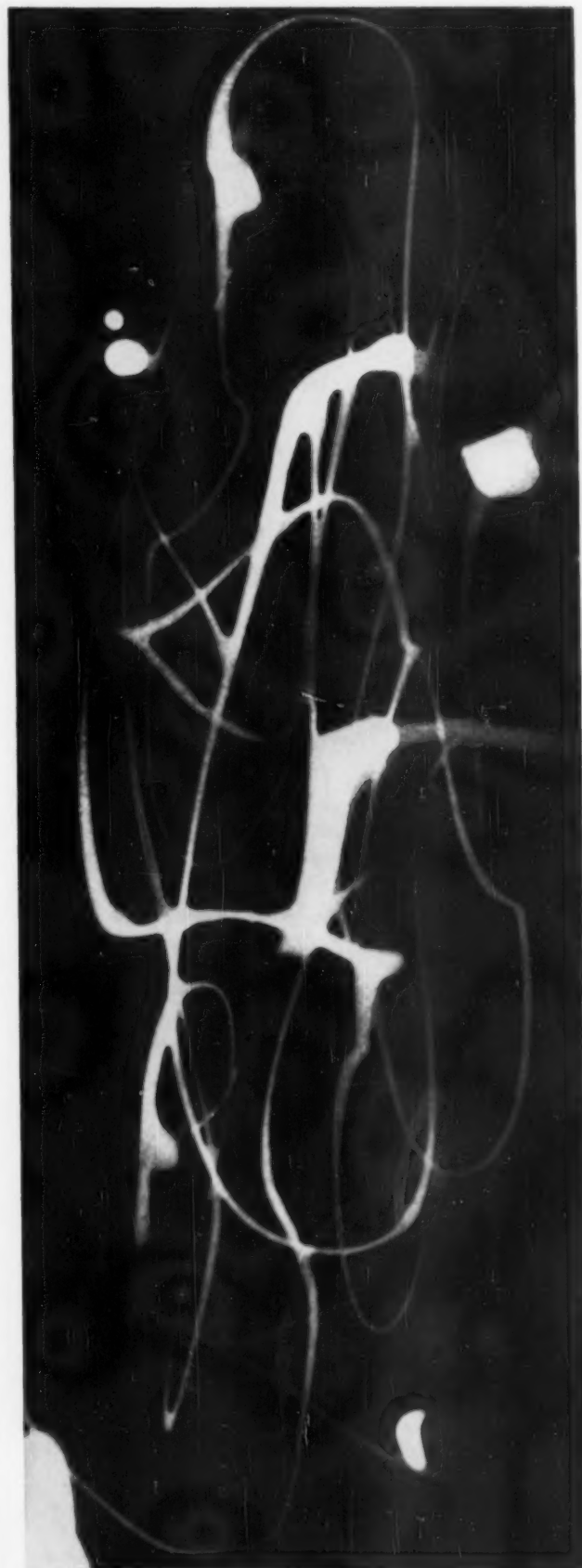
In this course the students leave the studio for various field trips during which they record their environment. They seek out and photograph large and small segments of life that possess interesting line, shape, values, textures. Such records as the weathered wood, plate one; the entwined branches, plate two; the fire escape, plate three. In the photographic studio they experiment with the developing

2 Entwined Branches. Students seek and photograph segments of life that possess interesting shape, values, texture.





3 Fire Escape, above, is another record of the environment. 4 Tree Bark, below, was the subject of an experiment in the photographic studio. Students experiment with the developing and enlarging processes, controlling the negative and forcing combinations as they please. Ralph Hattersley is the photography instructor who cooperates with design class. 5 The photogram of fluid lines, at right, is another type of experiment conducted in the photographic studio. These photos are brought to design class for further experiments.

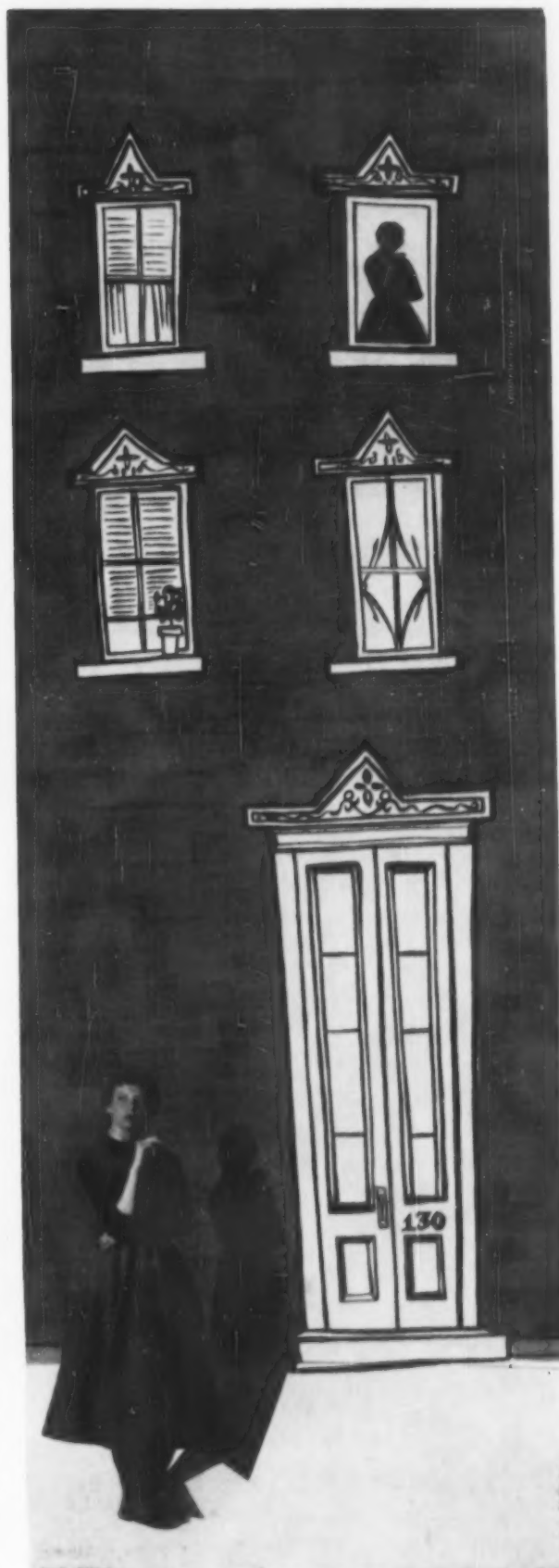


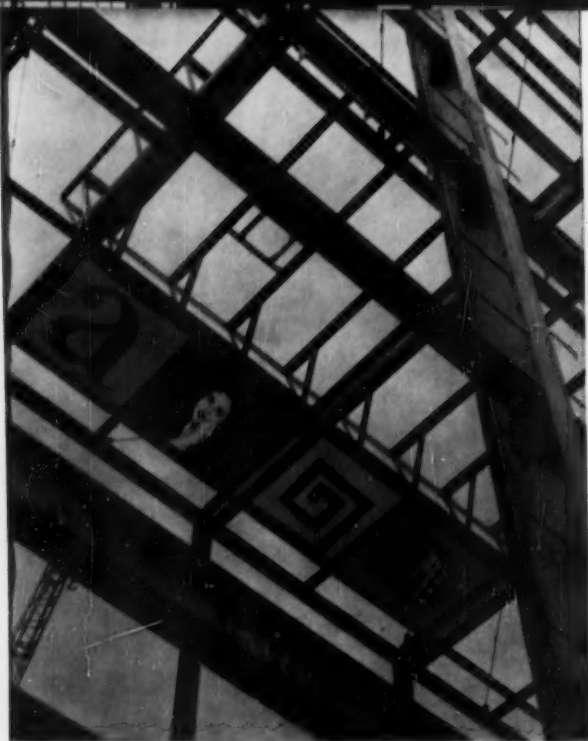


6 *Expressionistic Head*, above, is an example of the many experiments carried out under the photography instructor. 7 *Waiting*, at right, illustrates a combination of reality in the photographs with stylization in the rendering of the building. New visual stimulations are sought in the design class as the artist uses both photographs and designed form.

and enlarging processes, controlling the negative and forcing combinations as they please. The tree bark, plate four; the photogram of fluid lines, plate five; and the expressionistic head, plate six, are examples of such experiments.

Bringing these photos into the design class, the students then experiment with the combination of photos and art work. New visual combinations are sought as the artist combines the realistic, documentary detail of the photos with the flat simplicity of abstract color shapes. Often visual stimulation is the only objective. The cover "Shapes and Structure," is a design with healthy contrasts. At other times a story can be told in new visual symbols as in plate eight, "The New School Building," where the symbols of education, the alphabet "a," the Greek fret, the young teacher, the new portal, are fitted into the Mondrian-like structure of the steel framework. Plate seven, "Waiting," illustrates a combination of stylization in the rendering of the building with photographic reality in the figure. "I am





8 *The New School Building*, a contrast of black and white photography with flat art colors, shown also on the cover.
9 *I Am But One*, a psychological study with visual effects.

but One," shown in plate nine, is a psychological study of a person, illustrating the story and mood with a visual effect achieved by the combination of photography and flat art colors.

All these visual effects are part of our program of new creative opportunities and experiences for our students. Proper planning, good equipment, and creative as well as professional goals have made this combination course of design and photography a healthy reality.

Jacqueline B. O'Connell is a member of the art faculty of the Rochester Institute of Technology, Rochester, New York, and also teaches at Nazareth College in the same city. She has done postgraduate work at Cranbrook Academy of Art. Many readers will remember her illustrated talks on design at various conferences. Ralph Hattersley, instructor of photography for the Institute's department of photography, teaches photography techniques for the department of art and design. The author acknowledges his cooperation. Be sure to look for other articles on photography coming soon.



MARGIE COLEMAN HARRIS

Whether young children should be taught perspective is a controversial issue. The author tells how her children play the game of Near and Far. The editor introduces the article with some of his own views.

SHALL WE TEACH PERSPECTIVE?

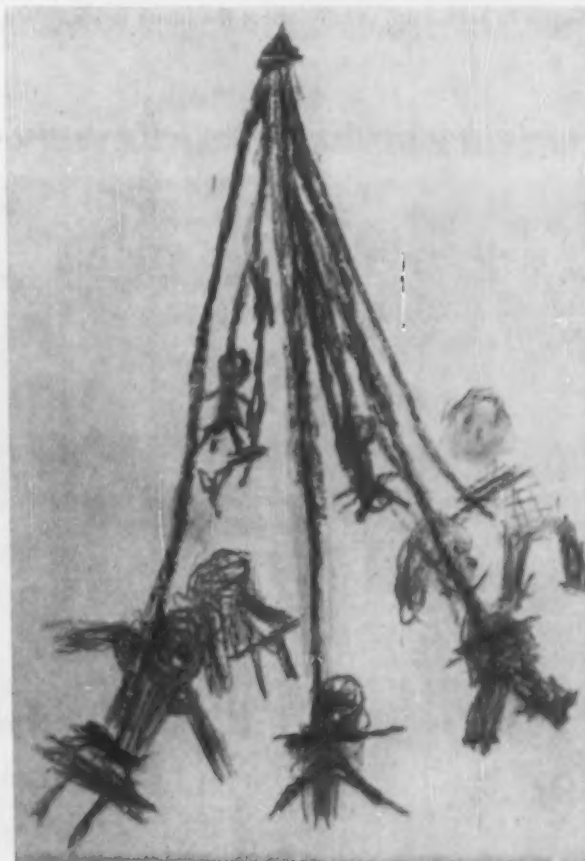
INTRODUCTORY COMMENTS BY THE EDITOR

Whether and when to teach perspective is one of the most controversial questions among teachers today. Art educators are pretty generally agreed that it is likely to be confusing and even psychologically dangerous to impose adult concepts of proportion and relative size upon the young child. Tiny tots look up at a world that is different in proportion and placement than it is to an adult. They tend to make important those things which are most significant to them. Mother's arms may be extra large because they are still very meaningful to the child. The most important figure may be large even if it is not in the foreground. The child's point of view may be supported by the work of master artists through the centuries, as in the case of El Greco's elongated figures or the Italian religious paintings. In many of the paintings of the Madonna and Child we find shepherds and angels appearing in the foreground which are made much smaller in proportion than the figures of the Holy Family, and for the same reason that impels the child to make important things larger. In these same paintings the head of the Child is often made smaller in proportion to the body than we find in a normal baby, for this was not a normal child and the artist sought to indicate more than usual maturity.

Many of the masters of this century have deliberately distorted proportions for emphasis. With a new interest in design, artists have felt free to ignore perspective and proportion whenever it served their purpose of producing stimulating patterns and compositions. The best of these, like Picasso, were well-trained in draughtsmanship but gave up realism for an approach that was more exciting to them. In many cases the artist relied upon color, texture, and his own special way of applying paint to create illusions and effects which often emphasized what he meant to convey much better than any realistic drawing could do. Many of these artists have been influenced by the directness, simplicity, and naive quality in the work of children. Certainly we cannot advocate any approach to child art which would destroy the spontaneity and integrity that we have come to

love in the natural, uninhibited expression of children. It would be too bad if we forced them to see with their eyes instead of their feelings, and it would be downright disastrous if we required a child to see things as an adult sees them if his own eyes do not comprehend things in that way. Only the adult who understands perspective is in a position to

James Hess, a first grader in Charlotte Hamberger's room, made this Maypole drawing showing children in perspective.





Pazin, sixth grader, made this row of houses in perspective.

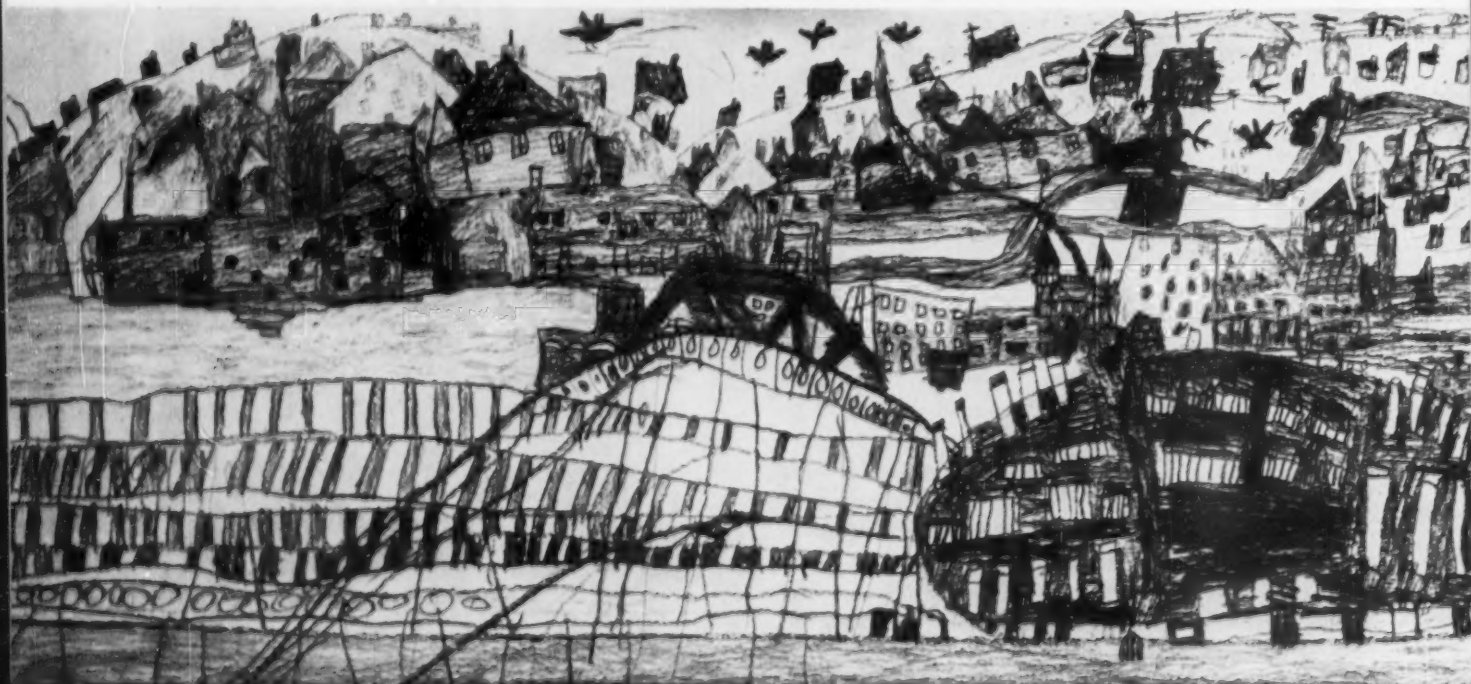
explain it, at any rate, and it would be worse than futile for a classroom teacher to try to teach involved rules which she did not understand herself.

This is not to say that we should ignore the questions of the middle-grade child, or even those of the precocious primary child, who may want to create depth and realistic relationships in their art work. The only valid test is what it will do for the child at the moment, and we cannot allow our own adult interests and capabilities to outweigh deeper psychological, emotional, and educational considerations. With this said, we have to agree that there is a time when the normal child is not satisfied with his proportions and he begins to seek help, usually about the fourth grade. We

must be very careful how we give this help. It has to be given in small doses. Our suggestions must be very gentle and not directed. If a simple explanation or a few questions will not help him see and understand we are already in too deep at the moment. By the time children are in junior high school, some of them will want to know some of the principles of mechanical perspective. Certainly, children who can comprehend mechanical drawing can understand mechanical perspective. Some will even be intrigued by it. For those who are not interested, there is nothing to be gained and probably considerable to be lost by forcing it upon them when they might gain more from doing something else.

The author's emphasis on perspective will probably be questioned by many art educators. Accompanying her article was a long list of questions and references to art school and college catalogs, showing that perspective is still taught at these levels. We cannot deny that the fully-trained artist should have a knowledge of perspective, even if he later chooses to ignore it in his own type of expression. The illustrations are evidence that children can be taught the rudiments of perspective, and the methods of introducing the subject seem to have been well accepted by the children. We still have the question of when the subject should be introduced, and whether it should be introduced in a casual or in a formal manner. This has to be answered partly in terms of the ability of the teacher to convey the idea, but mainly according to the child's state of readiness and his attitude at the time. Let's hear from Mrs. Harris—Editor

Second graders played the game of Near and Far when they made this mural of the town across the river, seen from the school.



Perspective is fun! It can add zest and motivation, even in the lower grades, and provide an interesting challenge for exploration and investigation. So it is found in the Franklin-East Taylor Joint School District of Conemaugh, Pennsylvania. It is played as a game, and it is surprising how very, very wee the little people are who enjoy playing intelligently, consciously, and knowingly the game they call "Near and Far." It is played in grade two in the month of October when the children's Halloween parade winds up over the faraway hills. The little people actually see the magic of the Near and Far game. Faraway people appear to be smaller and smaller and smaller and pumpkins they carry appear to grow smaller and smaller and smaller so that the farthest-away pumpkin does not look as if he is laughing. He is too faraway to see. Then comes the mural of the town across the river! The house this side of the river in the schools' backyard is big. Across the river like a huge birthday cake with smokestacks for candles is the engine roundhouse, then the bridge, next churches, then finally way off tiny houses climbing the hills in rows like soldiers.

Near and Far is a game, and like all games has rules. And if the wee folk can be taught that two and two make four they can be taught that faraway objects appear smaller. After they find out how to play Near and Far they are delighted and want to draw more parades on Armistice day. Then the big snowman and the little house on top of the faraway hill. If perspective is loved so much and applied so well in October in the second grade, sometime previously



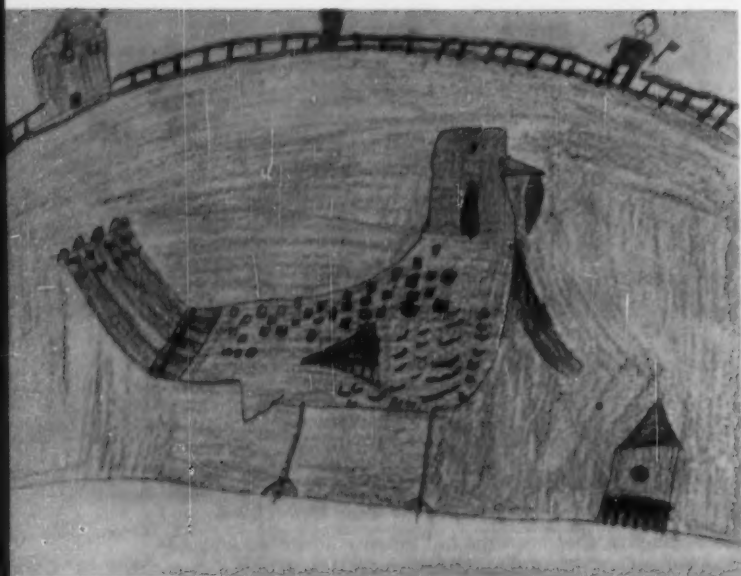
Trees by first grader, Garry Lupek. Teacher was Mary Gay.

it must have been observed in grade one. And so it was as the drawing of the Maypole and the giant Easter bunny and the diminutive church on the hill proves. In grade one it is really incidentally observed, but it is such a surprising revelation that their little faces light up with the strangeness and wonder of it all. The game also provides fun for the third grade. Here on a mural about the farm they find animals have four legs, two near and two faraway. And then at Thanksgiving time the table has four legs. The table top is so very long that it has a near side and a far side.

In grade four the game takes on a new turn and perspective is no longer incidental. Applying the knowledge of drawing the top of the table to the drawing of Mother Hub-

Across the river like a huge birthday cake is the roundhouse; tiny houses climb the hills. Josephine Strippy was teacher.





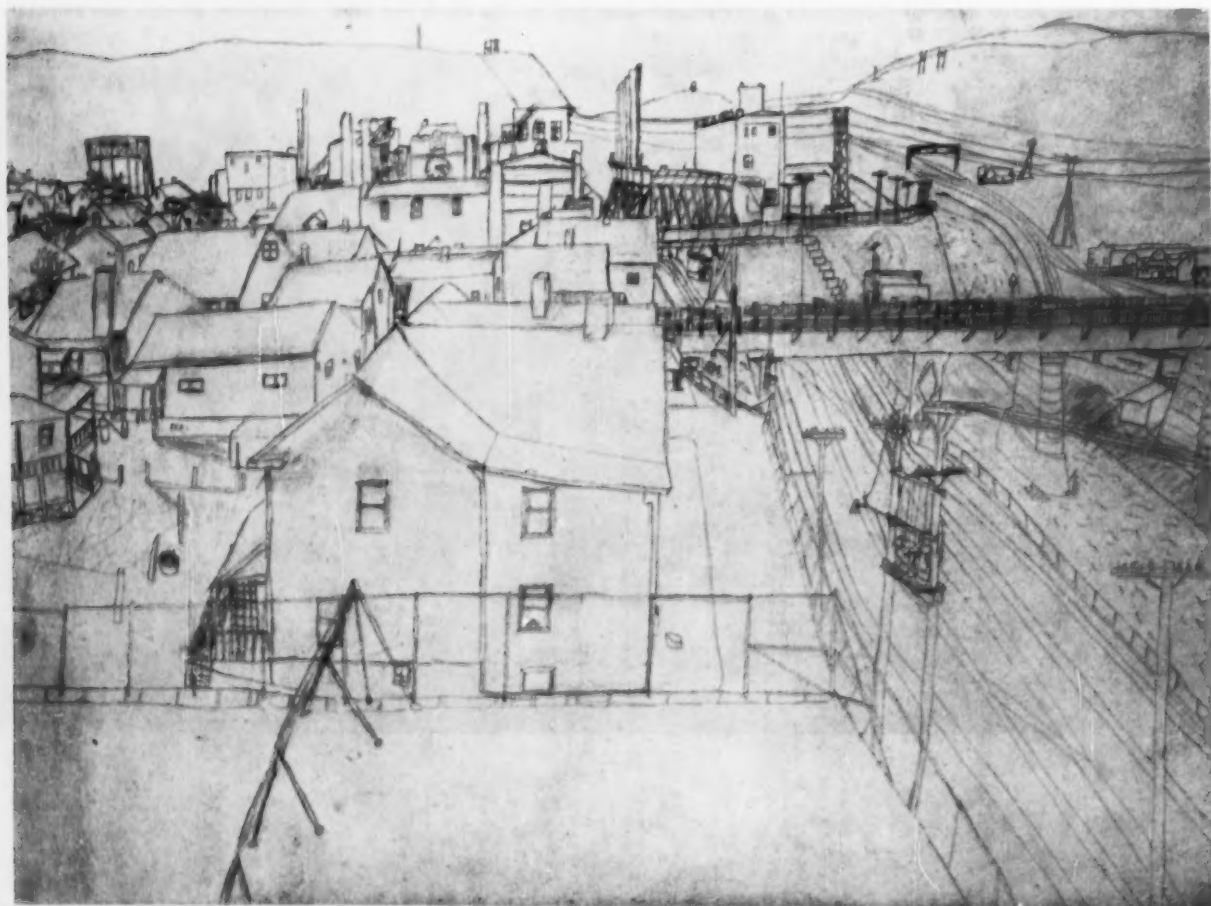
By a third grader. Sketch below by Gary Furlong, age 12.

bard's cupboard door is not a difficult transition. More stories involving the drawing of doors or cottage windows are illustrated. Then the fourth grade visits the dentist's door, the nurse's door, the kindergarten door, and finally the beautiful big double-door of the school. Always the ques-

tion is, "Does the door pull in and grow big or does it go out and grow small?" These revolving doors can easily be turned into the two sides of a house, with gable and roof added. They draw imaginary houses to illustrate stories, and then their own houses with porches and garages, asking how to draw things like vertical chimneys which they can't figure out for themselves. In the sixth grade the children are thrilled to sit at the big windows, sketching what they see on drawing boards borrowed from the high school. They feel so grown-up, and the pictures begin to look grown-up, too.

In the seventh, eighth, and ninth grades, mechanical perspective is taught. In these grades children are not slow to groan when a subject bores them, but perspective never brought these familiar groans. When we were ready to leave the subject the eighth grade boys asked for more. Here in the high school, as in the elementary grades, progressive steps are taken. Grade seven is taught one-point parallel perspective; grade eight, two-point angular of exteriors; grade nine, two-point angular of interiors and three-point exteriors skew-gee views. The high school children were happily satisfied after making fairly good sketches of the gym, the stadium, and the huge buildings of the Bethlehem Steel plant. Yes, from beginning to end, from grade one through grade nine, the Near and Far game is welcomed and truly perspective is fun.

Margie Coleman Harris is an artist, and art supervisor for the Franklin-East Taylor district, Conemaugh, Pennsylvania.



Try an art game when your children need to work more freely and more vigorously. Here are games children will enjoy playing with crayons. Best of all, they will serve as a tonic for sleepy imaginations.

DOROTHY CALDER

ART GAMES



How's your classroom IQ (imagination quotient) these days? Has art responsiveness dropped to a new low? Is there a tendency to copy? Are the children thwarting their own efforts by always drawing first with pencils?* Do they use crayons with little vigor and less enthusiasm? If these symptoms sound familiar, your class may be suffering from creative fatigue, and a tonic is strongly recommended. Sleepy imaginations may be slow to respond to a new project, but games are sure waker-uppers. Here are some games we use.

Two Circles "Two Circles" is fun at any grade level, and the results are often quite revealing. Have ready for the class sheets of manila or newsprint, on one side of which have been drawn quickly (but not too carefully) two circles—one large, one small, or both the same size, and spaced carelessly, too. To get the class in the spirit of the game, draw two small circles on the board and ask, "Of what do these remind you?" You'll get answers all the way from "two zeros" to "eyes in the dark." As soon as the guessing gets

Children in the Decatur, Georgia, elementary schools enjoy playing *Two Circles*, a guaranteed tonic for creative fatigue.





Above and below, drawings made in the game of Two Circles.

lively, erase these and tease their imaginations by now drawing (differently spaced) a large and a small circle. If a number of hands pop up and excitement seems to run high, just ask for one or two suggestions. More at this point might help the Leaning Larrys who look to others for ideas. Erase the circles and pass out the papers, circle side down. Be mysterious to keep the spirit of the game. Announce meanwhile, "When I say 'Go,' turn your paper over and look. Of what do your circles remind you? Turn your paper around and around until you get an idea, then get busy with your crayons. No pencils—you only have ten minutes. And don't add any more circles. The game is to see what you can do with Two Circles."

Progressive Art Here is another game which for lack of a better name, let's call "Progressive Art." An even number of occupied desks in each row make for more fun than playing by tables. Pass out twelve by eighteen sheets of manila paper. At the word "Go" everyone crayons one thing on the paper. Just two minutes later call "Time" and each paper is to be passed directly behind, last man in the row to dash up to give his to number one. It's "Go" again—now add to the picture and pass it back at "Time" (three-minute intervals from now on). This continues until each has his original paper back. Better allow some time for hilarious appreciation. The object of the game is to see which row does the best cooperative job, whose pictures can be best seen across the room (a good test for any picture). Because

silly ideas are as contagious as measles, it's well to stipulate that the only rules are no pencils and no enclosed words (bang-bang, and a-a-a-). This usually takes care of Cowboy Carl who shoots to kill in every picture.

Circus Clowns First and second graders don't need waking up, but they may enjoy the game of "Circus Clowns," a good introductory experience for painting a mural, for each table or row works as a unit. For five tables make ready five pieces of eighteen by twenty-four (or larger) newsprint on easels or on the floor. After some discussion as to how large a clown can be, and what colors are mixed to use, six "secret" words are given each table, and the clown makers go to work by number. (1—head, 2—suit, 3—hat, 4—hands, 5—feet, 6—something funny. If you have 7 and 8, you may have to make up extras like buttons and floor.) Three or four minutes each should be enough, but this should not be a race. It may be well to have other clowns grow on paper at the tables while turns are being awaited.

To evaluate, did the games give a lift to dormant ideas? Were crayons used more vigorously because there wasn't time to be lazy—because positive thinking begets positive action? Is there something like a "pinch of salt" in the stimulation of a game that we might borrow in other work?

*Because pencils are tools designed to use, mainly, the finger muscles in the precise, repetitious patterns of twenty-six alphabet letters, ten number forms, and a few markings in sentence structure and in arithmetic, they are impractical to use for making the large, free motions we encourage in creative art in the elementary grades. Moreover, the eraser at the end of the pencil is a symbol of perfection. Much useless effort goes into drawing too small objects and erasing imperfect lines that keep the picture from "looking like it does in the book." Art activities that begin with a pencil are an obvious outgrowth of using the dime-store paint and color "within the lines" books that do nothing to foster creative growth. Using the pencil as a sketching tool is quite another matter, but hardly within the scope of children in the lower grades.

Dorothy Calder is art supervisor, Decatur, Georgia, schools.



Here is a special message for the classroom teacher with little or no preparation in art education or who feels timid because of her own inexperience in art, by one who has worked long with such teachers.

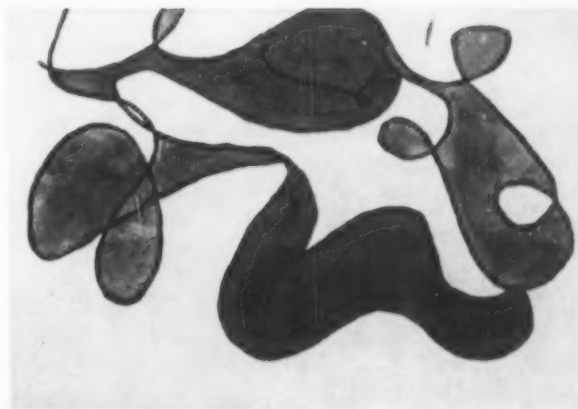
HELEN ADELE WHITING

tips for the timid

How often we hear classroom teachers exclaim, in an awe-stricken manner, "I can't draw," or "I have no talent in art," or "How can I teach children to draw when I don't know anything about modern art?" Permit the writer to offer some encouragement to teachers who have such hesitancy. The classroom teacher does not need to be highly skilled in art to guide the pupils successfully. Her main job is to stimulate the pupils, show a mutual understanding of what the children are trying to portray, encourage them, and recognize their creative achievements. The pupils will do a great deal of teaching themselves, provided they are allowed to express their art in their own way, unhampered by adult imposition. Pupils also teach each other when allowed to act, with guid-

ance, as critics of their productions. The most intrinsic art for any people is the art which they create in their lives for themselves. Teachers who have their doubts and fears should take a suitable art course as soon as possible—a course which teaches them to do what the children do naturally. They will return to their work with a new viewpoint for guiding children's productions in art, and will no longer be tempted to deny art to children because they have not studied it and are fearful of it.

The following principles based on the writer's study of art, experience as a demonstration teacher in the arts, and observations of the methods of others, may be helpful to the hesitant teacher. (1) Art is necessary for all people for



Rhythmic design, above, is by Evelyn Brown, age 11. Painting below is by Coleman Starks, eighth grader in Avondale School.





Above by Claudine Avery, 12. Below by Larma Robinson, 14.

their full participation in social living. (2) The child is a natural artist. Anything he does in art is of a higher artistic value than copying or imitating the art products of others.

(3) Freedom should be accorded the pupil in experiencing art in order to keep his imagination alive and to increase his desire for further expression. (4) Experience, and not the product, is the fundamental aim of art education. With emphasis on child development, the art product is considered only as an indication of the degree and phase of the development. (5) The pupil should be taught to observe life about him and become interested in what he sees through his expression of art in line, form and color. Study of utensils, texture, clothing, furniture, rooms, houses, landscape and gardens contribute to everyday art. (6) The teacher should help in clarifying pupils' thinking by discussing their concerns with them and helping them select activities and materials suited to their age and ability.

A pupil inclined to repeat an experience should be led to change the subject or medium. Such experiences give direction and value to all phases of life and living. Aside from these things art should be an integral part of school life. (7) Although individual instruction is employed, it is often possible for the teacher to call the attention of the pupils to an individual's problem and its solution. Group instruction has its place through common interests and subject matter. (8) The teacher should respect the child's own proportions in his interpretation of the relative size of things in his picture without reference to the actual size. This is supported by the fact that the child works as a primitive, so things important to him are made large and less important things are made small or omitted. (9) Children should help evaluate each other's art, recognizing strong color, rather than weak or muddy color; weaving in, or tucking in colors which hold pictures together; and the swing or rhythm in the picture.

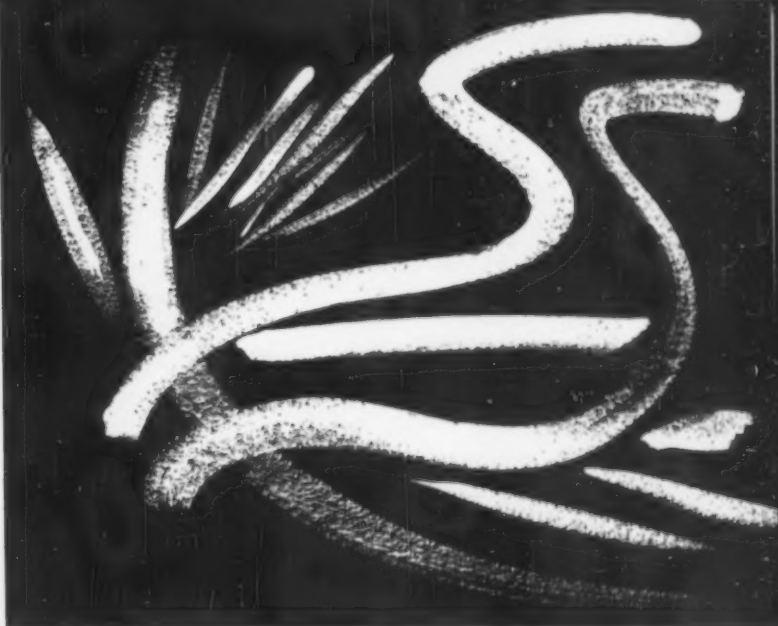
The classroom teacher is in a unique position because she can help the children relate the various allied arts and assist in securing child expression through them. Surely the reader has felt movement, rhythm, or harmony in looking at a child's painting, modeling, dance, or listening to his creative verse. The author's verse, "Children and the Arts," which appeared in the *Progressive Education* magazine, October 1935, summarizes these esthetic experiences.

I would often look with wonder at these happy children, busily and joyously purposing and appraising their results. Transported they revelled in the arts! • To observe their inspired faces and gestures was to catch some evidence of the emotion as their surging thoughts took form and poured forth creatively in verse and music. • I pondered long as their bodies swayed with responsive grace to music with Afric theme and rhythm; or they plied the paintbrush with directness, or deftly played with color as vividly their tale was told in bold design—design so fresh and free and moving that there was scarce need for subtle guidance. • It is a fervent hope that these precious moments may kindle great desires which, in effort to attain, will mold esthetic life, transcending the material world, which holds uncertainty. • These children have experienced the joy of living.

Helen Adele Whiting, visiting professor at Allen University, Columbia, South Carolina, has supervised elementary schools in the south, helped prepare elementary teachers at several colleges. She was cited in "Who's Who in Negro America."



Sadness



Motion

WORDS IN LINE

JOHN A. GHRIST

Just as children come in all shapes, sizes, and colors, so also their reactions to art are colored and shaped differently. A teacher, if he is to teach successfully, must vary endlessly the approach to art expression. Successful teaching is not indicated merely by a creditable result. A result does not necessarily prove that a student has had a creative experience, and creative experience is, or should be, the highest aim of art. One block to real creativity is a preoccupation with subject matter. As a help to abstract thinking, we tried expressing words in terms of lines. We began by talking about lines. We decided that they could express, for example, sadness or joy, repose or motion, without actually picturing it. Students were asked to act out words; the rest



Repose

In order to stimulate abstract thinking, and avoid a preoccupation with subject matter, try expressing words in brush strokes. Senior High School students of Oil City, Pennsylvania, show you their results.

Conflict



Turmoil





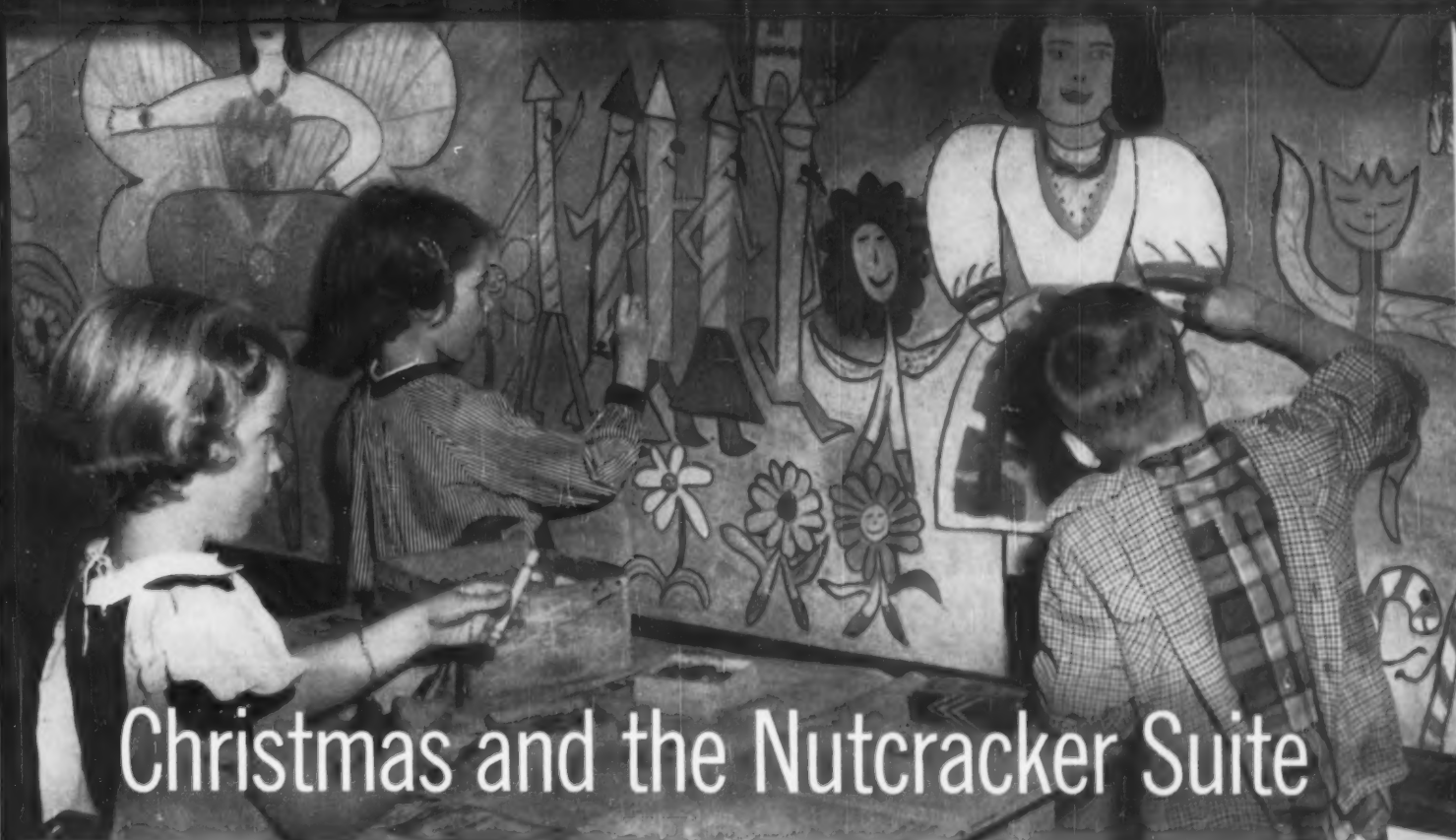
of the class were asked to observe the drooping lines suggested by sadness, and the uplifted lines suggested by joy or happiness. Illustrations were used to demonstrate how some artists had conveyed powerful emotional impressions by the use of line. El Greco's elongated figures, the Chinese Hokusai's Wave, and even some recently published works of the contemporary cartoonist Saul Steinberg, were shown as examples of the way line forms could convey a feeling; looking always to the emotional expression rather than the representational fact.

Our brushes were our best sables, held in the Chinese manner with the handle nearly vertical and the brush loaded with black tempera paint of a very fluid consistency, capable of responding to the slightest variation of pressure, the smallest movement, or the sweep of a swinging stroke. After experimenting to find how many different strokes we could make, from fat juicy lines to dry-brush scumble, we began to think of the words we would use. A number were suggested by the class, and we chose those that we thought would afford the greatest possibilities for expression. Everyone would try these, with an extra free choice to be selected by the individual student. A period of quiet contemplation followed, and gradually the brushes began moving over the paper. A supply of clean white paper was handy, and attempts were made and re-tried and discarded freely until the student felt he had satisfactorily expressed each word. Through this had come a new awareness of both words and lines and the things they could convey.

John A. Ghrist teaches at the senior high school, Oil City, Pennsylvania. The editor was his high school art teacher.

From top to bottom: Happiness, Power, Happiness, Conflict.





Christmas and the Nutcracker Suite

ELEANOR HUNGAR AND THELMA HEIDINGER

One of the most wonderful ways for children to enjoy Christmas in the second grade is to hear the story of the Nutcracker Suite, and listen to the beautiful music which is filled with the brilliant gaiety of Christmastime. Our second grade class listens to the music every year. Before and during school, we hear the beautiful melodies in our room and down the halls. We wouldn't miss hearing the music for anything during the weeks before Christmas.

The story is about a little girl named Marie and a very exciting dream which she had. Marie and her brothers had a pretty Christmas tree loaded with toys and goodies. After the children had received all their gifts, a friend came and brought them more gifts. To Marie he gave a handsome wooden nutcracker carved in the form of an old man. While playing with the toys, however, Marie's mischievous brother snatched the nutcracker away from her and it was broken. Marie felt so sad that she rocked the nutcracker to sleep and put him to bed like one of her dolls. When the Christmas party was over and everyone had gone to bed, Marie could not sleep because she was thinking of her nutcracker. She slipped quietly downstairs to see him. To her great surprise, she saw her nutcracker leading all the toys around the Christmas tree. Mice crept stealthily from all parts of the room to eat the sweet goodies from the tree. There was soon

a great battle between the mice led by the Mouse King and the toys who were led by the brave Nutcracker.

Marie was so afraid that her Nutcracker would be hurt that she threw her shoe at the Mouse King and killed him. The mice ran to their hideouts when, lo and behold, the Nutcracker changed into a Prince, who bowed low to Marie because she had saved his life. The Prince asked Marie to go with him to his castle on Jam Mountain, which was a land of sweets ruled by the Sugar Plum Fairy. After Marie and the Prince arrived, a great feast was held in their honor because Marie had saved the Prince. All the sweets danced; even the coffee and tea joined in the fun. There were dances by the Chinese dolls, Russian dolls, toy flutes and all the lovely flowers gave a beautiful waltz. The party ended with the lovely Sugar Plum Fairy dancing to soft, tinkling music. Just then, Marie opened her eyes to find all this had been just a beautiful dream.

After the children heard the story and had listened to the music many times, they decided to make a mural about Marie and the Prince at Jam Mountain watching the great festival. Brilliant colors and dashes of silver glitter applied over glue gave our mural a sparkle and glamour that just made our room glisten with Christmas. Every child loved the musical selections. Combined with the making of a beautiful mural this made the experience of the Nutcracker Suite one to always remember and to enjoy.

Eleanor Hungar teaches second grade, Thelma Heidinger is the art teacher at the Freeman School, Aurora, Illinois.

HERE'S HOW

Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.

WINDOW DECORATION AT CHRISTMAS TIME

BESSIE MULHOLLAND

Art applied to a practical problem creates a new interest in classwork, intelligent research, community pride and the opportunity to cooperate with other departments in the school. Window decoration afforded us this opportunity. The

Christmas window by author's students, St. Paul, Minnesota.

Christmas season suggested the combined theme of the Christ Child, the Christmas Seal and world peace. Ideas, suggestions, and sketches were submitted dealing from the realm of fantasy to the world of reality, but the unanimous choice was that of a stained glass window. Church windows in the community were studied for their structure, design, and color. The history and process of making stained glass windows as well as the lives of the artists who did this type of work became an interesting research problem.

The preliminary design sketched accurately, executed in water colors and drawn to scale was enlarged to full size on a heavy paper. The figures were outlined in black lines suggesting the leaded ribbon of actual stained glass. Paint, in a few well chosen colors, was applied to the figures and to the background, over which colored or clear cellophane paper was glued to give the desired glass effect. Candles were made from large cardboard rolls and wired for electricity in our school shop. Boxes, designed to hold the balsam trees, were placed on either side of the stained glass window enhancing the large Christmas seal posters which played an important role in the window decoration. The simple beauty of this window radiating the Christmas spirit and calling for the support of the Christmas seal carried its message to the people in a direct strong appeal.

Bessie Mulholland is from Washington High School, St. Paul.

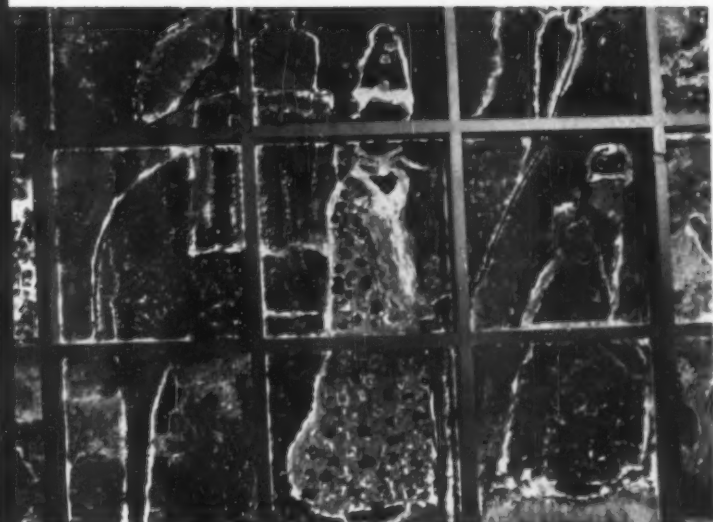
SPONGE PAINTING ON CHRISTMAS WINDOWS

ADELE S. BROWN

Pour out your vivid primary colors, mix a royal purple, a brilliant orange, add a black, a brown, a green, a turquoise, and let each tempera color sit in an uncovered shallow pan overnight to thicken. Then find the largest expanse of window glass available to the class and let them apply the colors lavishly—dabbing them on with sponges. This is a new experience with a familiar medium, and a joyous one. To be most stimulating, the space should be large so a child's whole body must stretch and reach and lean to create the large forms necessary to fill the space. As the paint goes on, there is sensuous pleasure in the texture resulting from the sticky suction of the sponge against the glass and infinite satisfaction as each color is made luminous by the light pouring through from the out-of-doors.

Last December, the plans for a Christmas play by the children at Burgundy Farm School set the scene in a cathe-





Christmas windows by children of the Burgundy Farm Country Day School. Thick tempera colors were applied with sponges.



The mural was handsome in design, reverent in feeling, and illuminated the whole room with a tranquil glow of color.

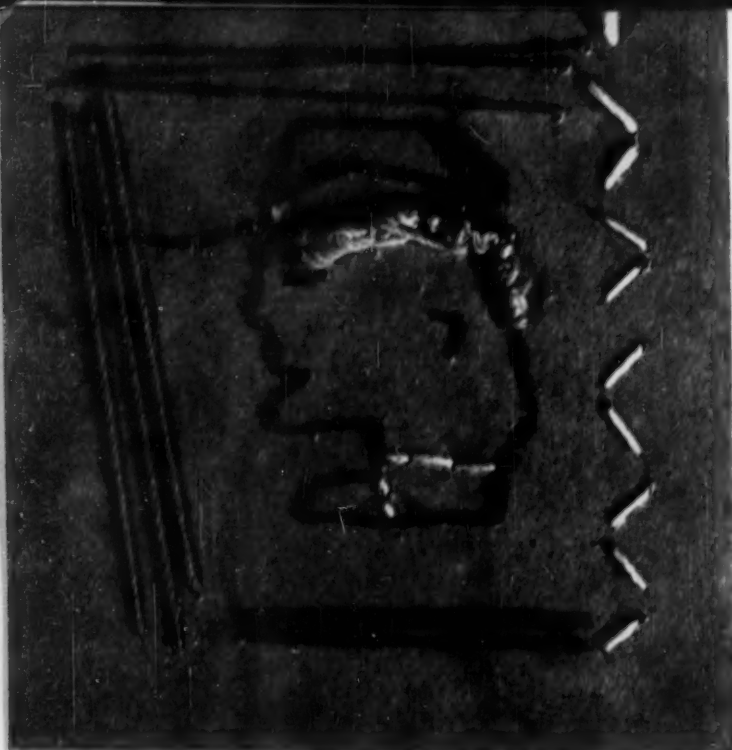
dral. Could we paint the thirty-three foot expanse of windows on the north side of the assembly room as a background? Experiments in the art room discovered that paint applied with a brush had a thin and sleezy appearance as it was drawn across the glass by the bristles, but that, applied thickly in a dabbing motion with a sponge, the colors took on a stained glass radiance because of the pin pricks of light piercing through the tiny holes left by the texture of the sponge. Window space was allocated so that each class could participate in planning and executing an area. Because the space was limited, a group of six or seven boys and girls from each class were selected to work on each area. The theme of the "Adoration" was divided so that the sixth and seventh grades did the Infant Jesus, Mary, Joseph, and the animals in the manger; the fifth, the wise men; the fourth, the shepherds; the third, the angels; and the second and first grades and kindergarten decorated the end panels and those at the base.

The sixth and seventh graders started with a block of nine square window panels in the center and set the scale to which the remainder of the windows conformed. No preliminary sketching was done except as an individual wished to clarify his idea about the figure or animal on which he was working. The children designed directly on the glass, using brushes only to sketch lightly the outlines of their figures. By a happy chance they chose yellow for their outlines and found that, in the finished mural, the effect of warm light was enhanced by the yellow glow around the figures. The mural grew informally. There were no rigid rules of procedure. An effort was made to stick to the colors already prepared, but other hues were mixed when children felt it was essential to the effect they wished to obtain. Usually the first children working in an area blocked out the general design and painted in a section, leaving further elaboration to children who followed. These were free to paint the remaining area as desired, but they made no changes in the work already completed without consulting the whole group. Occasionally, as work progressed, changes were made when they seemed desirable.

The children were absorbed and earnest in their work. Discussion in each group was intense as they planned, debated, and developed their concepts. They analyzed and praised the achievements of others with mounting excitement as the forms took shape and the combination of light and color became magic in their hands. Among the happiest of the painters were the third graders who had to stand on high ladders to create the two great angels hovering over the Holy Family. To complete the mural, the pupils of the first two grades and kindergarten filled in the easily reached panels at base and sides with birds, flowers, and abstract forms. Each child who participated felt that he had done better than he knew he could, and that, together, they had done better than any could have done alone.

Adele S. Brown is director of the art program at Burgundy Farm Country Day School, located at Alexandria, Virginia.





A second grader's self-portrait. Note texture in the hair.

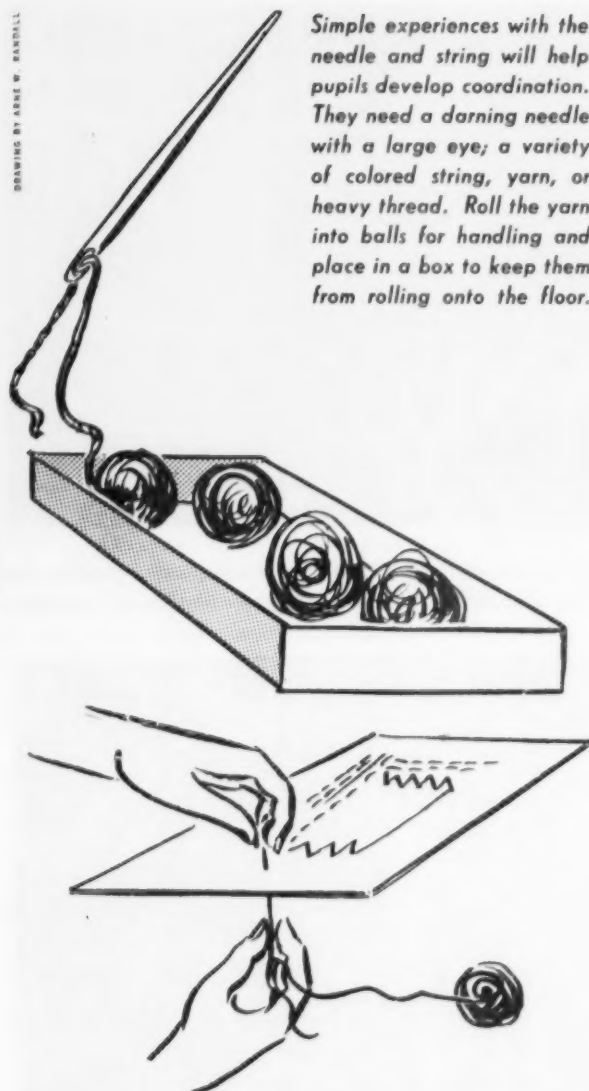
PAINTING WITH YARN

ARNE RANDALL

Many art educators are finding the needle and string a fascinating new media to whet the exploratory desires of youngsters. If a child cannot find satisfaction with the basic two-dimensional art activities, such as paint, crayon, or chalk, he may discover that working with a needle, string, and piece of cardboard can be loads of fun. A variety of colored string, a needle made out of a bobby pin, and soft cardboard are all that are needed to unleash the imaginations of the children. Perhaps this is due to the fact that "painting with colored string" is a completely new experience in many classrooms. When introducing this project some teachers have found it advisable to let the youngster begin by experimenting with unrelated stitches, which often leads to unusual designs. A bent wire or bobby pin needle should have an eye that is easy for the youngster to thread. It will also be an easy one with which to sew.

Arne W. Randall is chairman of the applied arts department, Texas Technological College, Lubbock, and advisory editor.

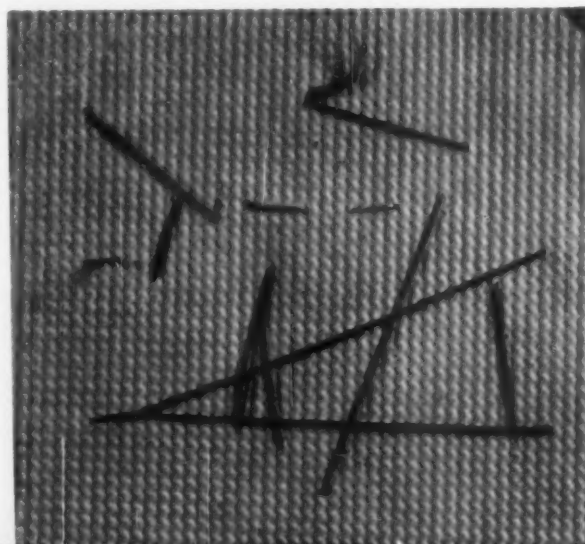
DRAWING BY ARNE W. RANDALL

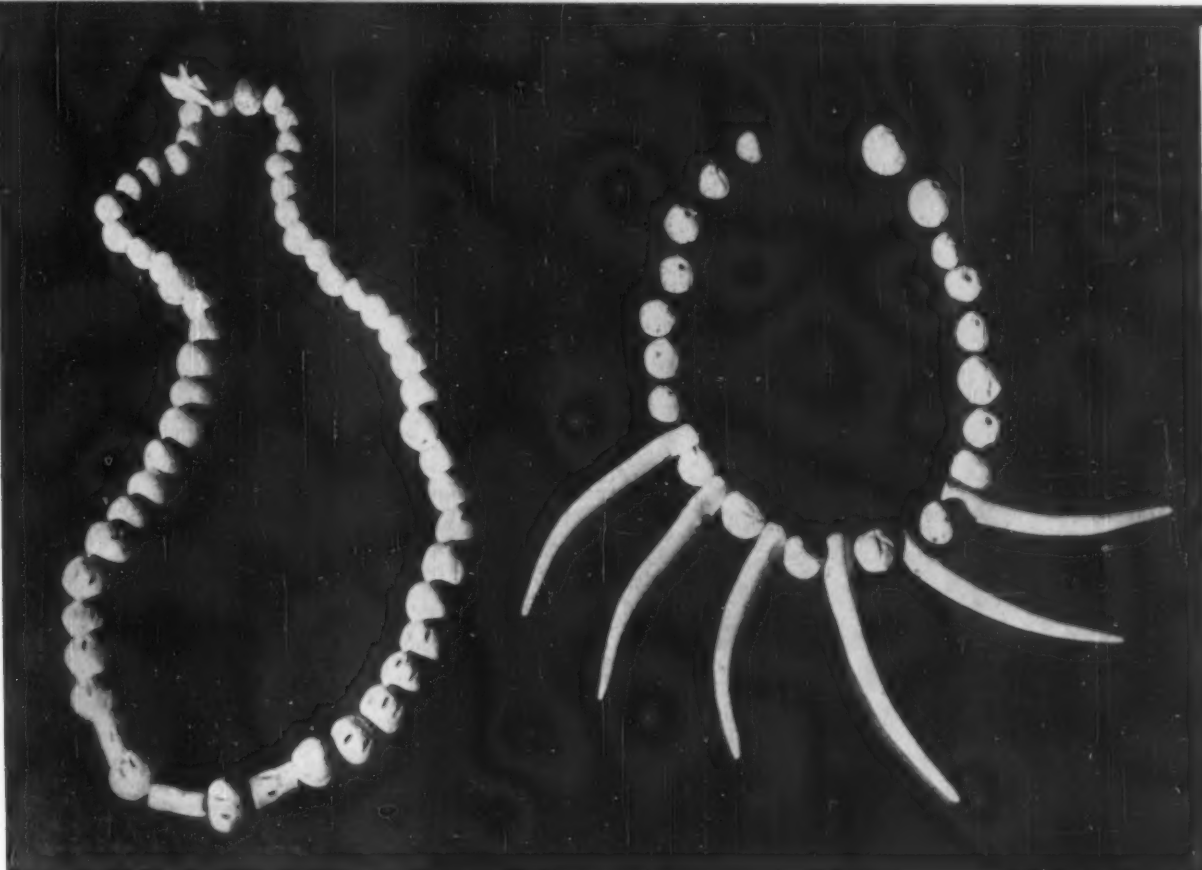


Simple experiences with the needle and string will help pupils develop coordination. They need a darning needle with a large eye; a variety of colored string, yarn, or heavy thread. Roll the yarn into balls for handling and place in a box to keep them from rolling onto the floor.

Select any cardboard or stiff paper that the needle will puncture easily. Let stitches suggest design or subject.

A four-year-old child created this design on packing paper. In this case a bobby pin was used as a needle for the yarn.





ALL PHOTOGRAPHS BY GEORGE BARFORD

Ceramic necklaces. Used with discrimination, clay has many possibilities in jewelry. Used without, results can be horrible.

Continuing a series on Clay in the Classroom, the author explains several ways to make clay jewelry. The tenth and final article in the current series by George Barford will deal with ceramic sculpture.

GEORGE BARFORD

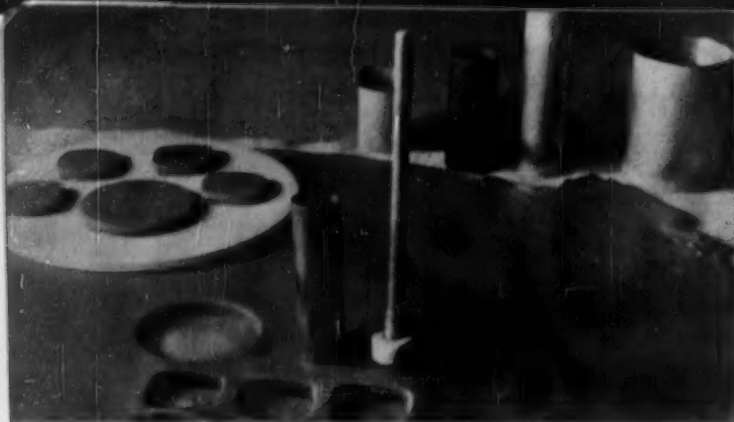
MAKING CLAY JEWELRY

Ceramic jewelry is an ideal clay project for the art teacher or classroom teacher who has a minimum of equipment for working with clay and a minimum budget for materials. A very small kiln, one costing around forty or fifty dollars, is big enough to fire twenty-five or thirty small clay pieces at one firing. Two or three glazes are all that will be needed; the turquoise glaze described in the article on Glazing in the October 1955 issue of *School Arts* would be one good glaze, and you might want to purchase a red or yellow commercial glaze in addition. Other equipment for ceramic jewelry can be very simple: a rolling pin or two, some oil-cloth, and for pressing designs into the clay one can gather a variety of tools that can be found around the house. Nuts

and bolts, screws, keys, ornate spoon handles, butter molds, combs, cotter pins, bobby pins, paper clips, fingernail files, measuring spoons, scraps of tubing of different diameters, are a few that come to mind. I think the children in the class will no doubt think of many other things they can use for pressing designs into the clay.

There are many methods of making ceramic jewelry, but before describing them and going on with the article I would like to get a couple of words in about what I think of certain popular ceramic processes that in my opinion commit mayhem on clay. All of the processes I have in mind could conceivably be used in a legitimate and artistic manner if used sparingly and in just the right place by someone with ability and taste and discrimination. But the student or amateur is apt to think only of the technical fun of doing the thing, and end up with something pretty horrible. Such techniques as pushing the moist clay through a flour strainer to create a bunch of wiggly square worms that are applied to various other clay objects; or pressing the clay with tools or fingers into tortured, paper-thin, leaf and flower shapes; or rolling the clay out into ribbon shapes and weaving it into imitation wicker-work baskets; what could be more illogical? The crowning deception is to dip real lace edging into clay slip and fire the lace away in the kiln. To anyone with any sympathy for materials this is the end.

Assuming then that you agree with me, we can go on with ways of creating ceramic jewelry. One way to start, as illustrated on these pages, is to roll out the moist clay to



Tubing for cutting clay shapes. Plaster disk on dowel-rod releases clay from tube. Below, tools for pressing designs.



about quarter-inch thickness, placing the wedged lump of clay on the reverse side of a piece of oilcloth and pounding the lump fairly flat with the hand, then rolling to final thickness with a rolling pin. For best glazing results, a white-firing clay is preferable to a buff or red-firing clay for ceramic jewelry, because the glaze colors are truer on a white body. After the clay is rolled out, shapes for pins or earrings can be punched out of the clay sheet, using pieces of tubing. Make a trip to your local junk yard, if you don't mind poking around barrels like *Sylvester the Cat*; marvelous things for art classes abound in junk yards if you're not falsely fastidious. If no tubing is available, shapes of any kind, round, square, or free-form can be cut out of the clay with a paring knife. When the desired shapes have been cut (they can be left fairly rough and be fettled or trimmed after they are dry) one can press designs into them while the clay is still moist, using the tools or odds and ends mentioned above.

The cutout shapes can be allowed to dry to leather-hardness and designs can be carved with a knife or other sharp tool in the manner of a bas-relief, or this carving technique can also be used when the pieces are completely dry. One thing to keep in mind in relation to ceramic jewelry is that all finished pieces should be relatively small and as thin as is practicable for clay. After all, it would be pretty uncomfortable to wear two big hunks of clay as earrings—might give you that draggy feeling after a while. The same goes for pins or pendants. A simple way of thinning the pieces after they are dry is to place a piece of medium sandpaper face up on a flat surface (table top, etc.), and rub the back of the piece on the sandpaper until it is of suitable thickness, about an eighth of an inch.

In addition to stamping or carving, a third way of making ceramic jewelry involves the use of press molds of plaster. A simple way to make a press mold is to cast a one-inch layer of plaster (use molding plaster from a lumber company) in a box lid or pie plate, and when the plaster is well set, carve with fingernail file or the point of a paring knife a line design in the clay. When the plaster is thoroughly dry, moist clay can be pressed onto the plaster design and will, of course, result in a raised design on the clay. A more elaborate way of making a press mold, as shown in the illustrations, is to carve a three-dimensional design in the plaster, and this in turn will result in a reverse three-dimensional design in the clay. For this method a scratch knife or sgraffito tool in a pen holder will be easier to use than a paring knife. A third method of making a press mold is to carve a shape out of clay and finish it as finely as possible, put it in a box lid and pour the liquid plaster over it; in other words, make a plaster negative of it. This method will reproduce the original exactly. An advantage of all press molds is that the pieces come out sharp and clear, and a disadvantage is that the student may be tempted to press out duplicates ad nauseam.

Ceramic jewelry can be made with no raised or lowered design at all. Various shapes can be cut or punched from



Pressing a design with fingernail file. Below, effects of pressing with various tools. Center design is from a key.



clay, trimmed, and decorated with slip or underglaze color before firing, or covered with contrasting slip and designs scratched in using the sgraffito technique. One thing should be kept in mind in creating ceramic jewelry: The pieces, whatever they are, earrings, pins, or pendants, should be light, thin, and delicate. How delicate, of course, will depend on the age level and ability of the child or person producing them, but certainly delicacy should be striven for.

The simplest way to glaze ceramic jewelry is to load the glaze on with a brush, and all carved or three-dimensional designed pieces can be single fired; i.e., the glaze can be applied to the raw clay and a separate biscuit firing eliminated. Those pieces decorated with slip or underglaze had best be biscuit fired first, as brush glazing would be apt to wash away the design unless first fixed in a biscuit firing. A good turquoise glaze has the peculiar effect of deepening in color as it deepens in thickness, in other words, if it is applied to a carved or engraved design in clay, the color will be darker and deeper, in proportion to the depth of the engraving. This peculiarity makes it eminently suitable over a carved design. Granted, one can get sick of turquoise as a color, but the effect is worth mentioning.

Findings for ceramic jewelry can be purchased from local hobby shops or from craft supply houses, some of which stock special plastic clips for ceramic earrings, pinbacks for pins or brooches, etc. They are not expensive, and can be applied with a good grade of china cement used liberally, not sparingly. Once the cement is applied to the finding

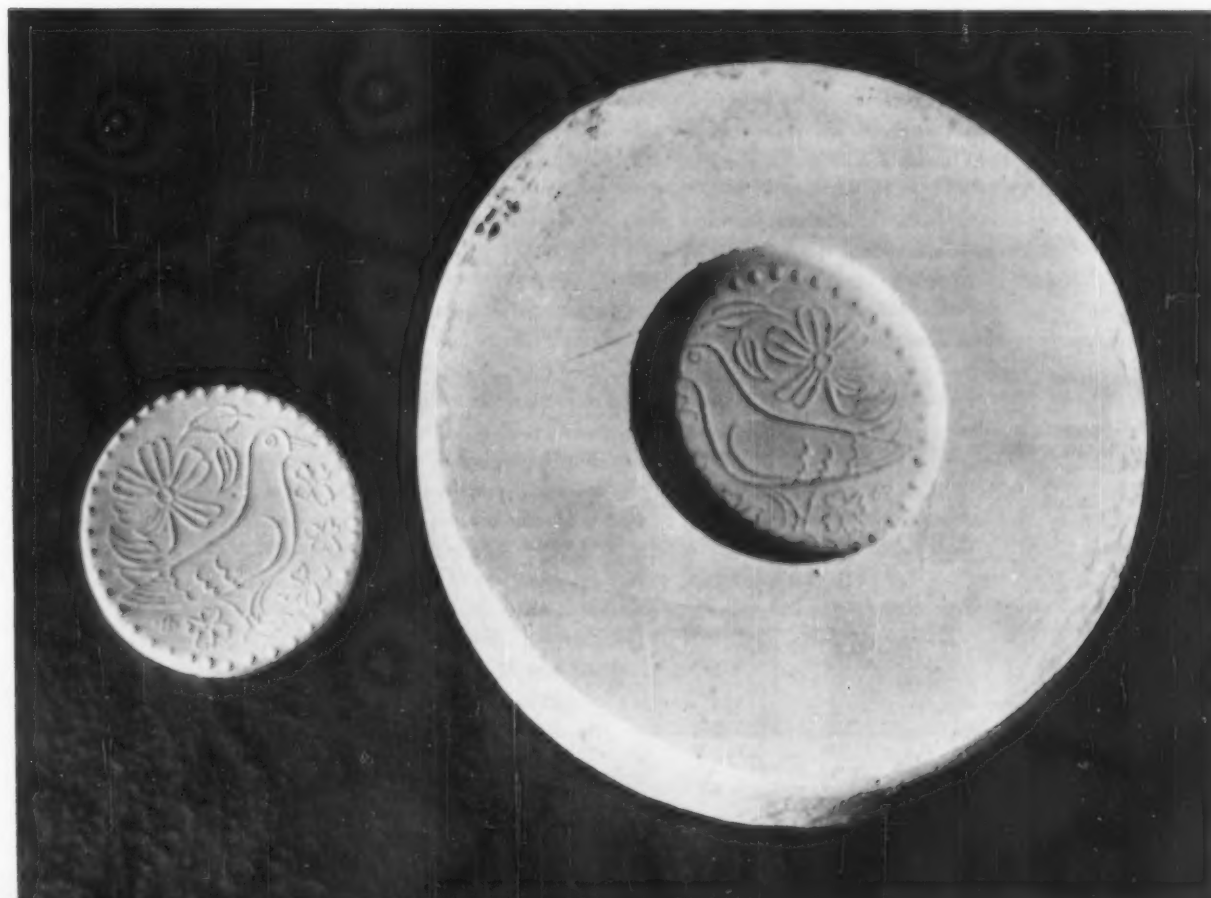


Students may design and make their own plaster press molds.

and the finding joined to the piece (so I've been told) the joint should be allowed to set without any further shifting around of the finding, the theory being that if the pinback, say, is moved after being applied to the clay, the joint will be weakened and may not hold.

George Barford, author of the current series on Clay in the Classroom, is assistant professor of art at Illinois State Normal University, Normal, Illinois. The concluding article in this series will be on ceramic sculpture. Readers should not overlook the excellent ceramic jewelry of Phyllis Jacobs, a sculptor from Palo Alto, California, whose work has been exhibited in various art galleries. Examples are shown on page 157 of the book, *Jewelry Making as an Art Expression*.

Plaster press molds may be made by carving directly in a cast plaster form or by casting a form from clay originals, as below.



The high school student planning on commercial art as a career will find experience in pen drawing a valuable asset. Here are some tips for the coming illustrator by one of long professional experience.

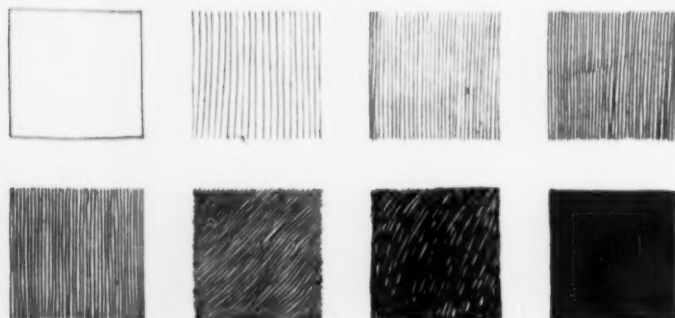
WILLIAM S. RICE

PEN DRAWING IN COMMERCIAL ART

The use of the point, whether pen or pencil, throughout the ages has been associated with the tendency of man to express his ideas. The line itself, as a matter of fact, has developed meanings not only limited to facts but symbolic. Alphabets are but symbols and codes that have been developed from man's use of a point, whether pen, brush, or stylus, to put into record his vision and his thought. The pen artist who has a genuine love for his work will need to cast about but little for subjects, since nearly everything invites his attention, and he may often find his best inspiration near at hand. Perhaps his interests will lie in one line, the decorative, the pictorial, or the humorous, but in whatever line his work develops the question will never be, "What shall I draw?" but rather, "How shall I find the time needed to put on paper all these things which come to my thoughts?"

The art student entering the commercial art field will often be called upon to illustrate products from photographs, as well as from the real objects, but it is only the one who has sketched faithfully out of doors who is capable of properly interpreting a photograph. It should be borne in mind that the camera is only a recorder of facts, giving a sort of unbiased, literal translation of nature, but often leaving out the

The beginner should practice value scales, again and again.



ALL DRAWINGS BY THE AUTHOR



A pen and ink drawing by author, reduced to one-half size.

spirit of the original or burying the main motives of the scene in a mass of unessential details. The camera encompasses, in a second, an amount of detail that the human eye could not see in a day. For that reason it is invaluable as an aid in gathering facts in regard to the action of animals, or crowds of people on the street, or architectural detail. But it should always be remembered that the result is not an impression but a record of the facts from which must be selected the salient features, and from which must be rejected all that takes away from the impression to be emphasized. It is this ability to accept or reject what is before him that gives the pen artist an advantage over the camera, an advantage that persists in spite of technical improvements in photography and ways of reproduction. When commissioned to do an illustration based on a photograph, the artist should study it carefully, endeavoring to put himself in the camera's place and thinking how the actual scene would have impressed him. He does not copy the photograph but renders his own impressions in pen or pencil.

Draw all sorts of simple objects for practice in rendering textures. This is invaluable and will lead to more advanced subjects later on. Let your lines follow the surface of the object before you. Use a coarse pen or one more flexible for the darks; and a new, less flexible pen, for light lines. Avoid

cross hatching as much as possible. It has its uses but should not be indulged in too frequently where simple strong lines will do the work much better. A small number three brush is useful where strong solid blacks are needed. Since pen and ink drawings are almost always reproduced by a photo-mechanical process called line engraving the artist needs to keep its limitations in mind. Line engravings are in black and white, or solid color only. There are no tints and tones as in a halftone engraving used to reproduce a photograph or a painting. Drawings for line engravings must be made in solid lines, dots, or masses of black, even if the actual printing is to be done in color.

The pen draughtsman should use a good quality of Bristol-board, one that will not permit the ink to spread or pick up fuzz while the artist is working. It gives a clean line which is required by the process engraver. In transferring sketches or tracings to the Bristolboard the back of the tracing may be rubbed with blue chalk and the drawing gone over with a hard lead pencil. Portraits or other objects requiring great accuracy and a minimum of time are often drawn commercially over unfixed photos called silver prints. The pen and ink drawing is made over the photograph, after which every trace of the photo is removed by washing with a little bichloride of mercury (corrosive sublimate dissolved first in almost three times its weight in alcohol). The ink will not wash off if it is waterproof, and will remain in sharp contrast to the white paper. Hands must be washed immediately if the bichloride of mercury touches the skin to avoid unpleasant results.

The beginner should practice value scales, again and again, until he can render various tones with nothing but white paper and jet-black ink. Some artists like to work on rather a large scale and some on a small scale, but always

Portrait drawn over an unfixed photo, called a silver print.



The artist selects the salient features to be emphasized.

he must keep in mind the size of the drawing when it is reproduced. If a drawing is made large and is then reduced to any extent the detail naturally becomes very fine. With too much reduction, lines often come so close together that the printing ink fills in the etched places between them, causing smudgy results. Three times the size of the line cut is a safe rule for average work where the lines are not too close together. Others prefer to make their drawings twice size, or even one and one-half size. Drawings reproduced actual size usually show up irregularities in lines which are not desired. Drawings which are simple and open, and have reasonably coarse lines, will come down surprisingly to a very small size. Experience in having one's work reproduced will be of great help in overcoming faults in the work.

To obtain the correct proportion for a drawing that is to be reproduced smaller take a piece of paper and rule a rectangle the exact size of the intended cut, draw its diagonal and extend it indefinitely. Extend the base of the original rectangle to the width desired for the drawing, and from this point draw a vertical line, at an exact right angle with the base, until it reaches the extended diagonal line. If the base

of the drawing is twice the reproduction size, the depth of the drawing will be found to be twice the depth of the intended cut, and so on, in exact proportion.

Sometimes the ink dries rather slowly in the drawing. Do not hurry it up by blotting as the blotter has a tendency to gray the lines. It is better to lay the drawing aside until the ink is thoroughly dry, and then it will be safe to remove pencil lines with a sponge eraser. Experiments in pen rendering may be done on a piece of transparent tracing paper placed over the pencil sketch before final rendering is determined. In commercial practice, where the drawing is simple, the pen rendering is sometimes done directly on a tracing paper that has been prepared to take ink, and over the pencil sketch. This eliminates the need to erase pencil lines. The tracing is mounted on white paper for contrast.

The pen should always be drawn toward the draughtsman when possible, and when it is moved sidewise it should be

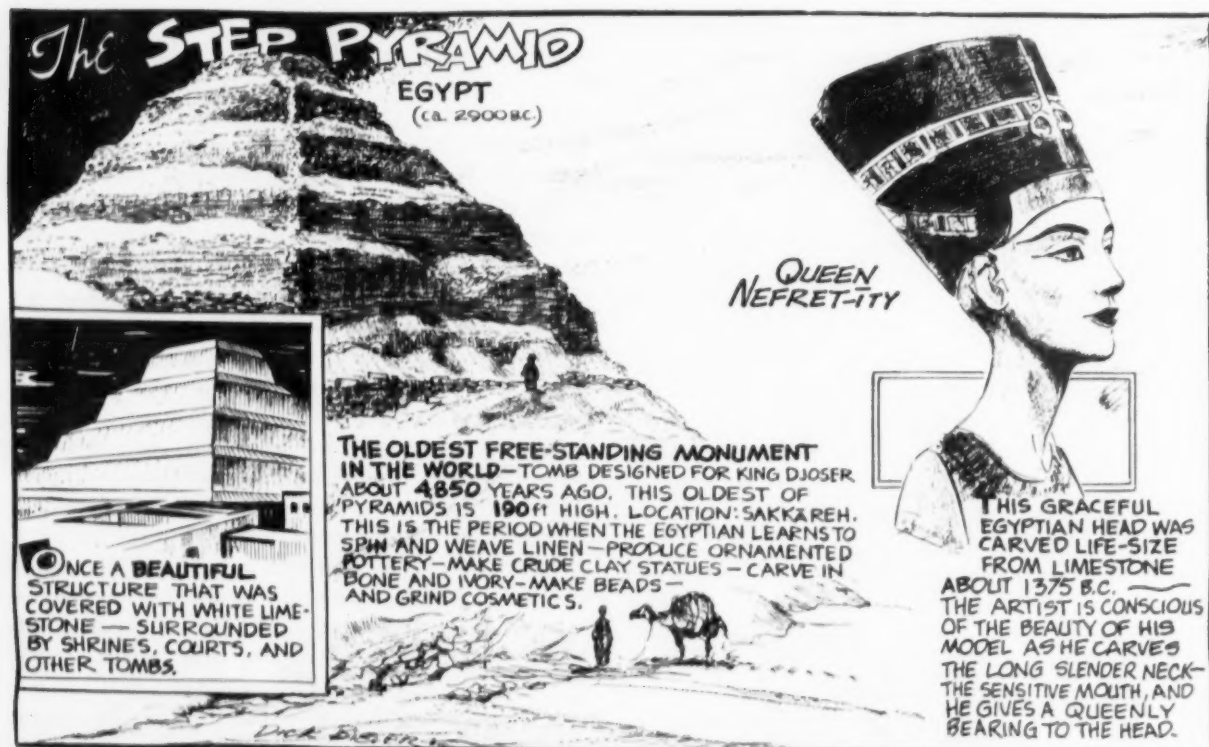
turned so that the underside of the pen moves away from the line being drawn. If a pen is moved sidewise it produces an uneven line and is likely to spatter the ink by the point catching in the pores of the paper. The portrait accompanying this article was done on a silver print and bleached out by the method previously described. Pens used have been number 170, 303, 404, and 290.

William S. Rice was illustrator for the Philadelphia Times at the turn of the century. He studied under Howard Pyle, late dean of magazine illustrators. He has taught for the University of California extension division and at summer sessions of the College of Arts and Crafts in Oakland. He is best known for his block prints and is author of several books on that subject. His prints are found in collections of the California State Library, New York Library, and the Library of Congress, and are currently in various exhibits.

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Poster Contest The 31st Annual Poster Contest of the Latham Foundation started September 1 and will continue to March 1, 1956. Valuable awards are made for outstanding posters based on Humane Education and World Friendship. In addition to many cash prizes, the Foundation is offering twenty-four Art Scholarships, five of them for a full-year's tuition. Cash prizes and scholarships are offered at various levels, from first grade through college and professional. The National Association of Secondary School Principals has placed the Latham Foundation contest on the approved list of National Contests and Activities for 1955-56. A folder giving complete details including the purpose, prizes and rules is yours for the asking. Simply write Mr. John deLemos, Art Director, Latham Foundation, Box 1322, Stanford, California, and ask for a copy of the folder on the 31st Annual Poster Contest.

Art Teaching Films The first films in a new series of Art Training Films by Irving Pressman are now being released by Table-topper Productions of Escondido, California. Clay Modeling for Beginners is the initial production and consists of Preparation and Tools, Pinch Bowl and Slab Bowl. They are sound and color 16mm motion pictures; also available in black and white. These films are designed to teach creative art work to Primary and Upper Elementary students, and are prepared to build confidence in the beginner. Write to the company for further details.

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(Continued on page 41)



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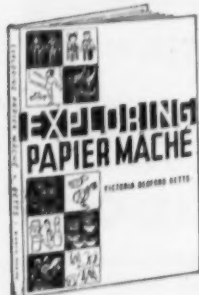
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ITEMS OF INTEREST

(Continued from page 39)

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Student Photo Contest High school students will again gain national recognition through the 11th Annual National High School Photographic Awards sponsored by the Eastman Kodak Company. This competition has been placed on the approved list of national contests and activities for 1955-56 by the National Association of Secondary School Principals, and is open to students throughout the United States and its territorial possessions. A total of \$5,000 in prizes is offered, with a selection of the winning pictures being made up into a traveling salon to be shown in schools throughout the country. Exhibits of previous winners are currently in circulation and available to any high school, without charge or payment of mailing costs.

The 1956 Awards is open to students in daily attendance (grades 9-12) at any public, private, or parochial high school in the United States and its territories. Entries can be sent in between January 1 and March 31, 1956. Winners will be announced in May of 1956.

Full information about the Awards and the traveling salon may be obtained from the National High School Photographic Awards, 343 State Street, Rochester 4, N.Y.

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LETTERS

Free Advice to Eighth Graders Jeffry Udell, an eighth grade student of Box 194, Vashon, Washington, has written as follows:

"The students of my eighth grade are making notebooks on 'what they would like to do when they grow up.' I have always been interested in art work and my parents and teachers say that I have talent, so I would like to make art my career. I would appreciate and could use any advice, information, or material which you could send me."

Jeffry, if I knew what to tell you I would be able to answer the questions of my own son of the same age who is faced with the same problem. Not knowing you so well, it may be easier, and I will try. When I was your age, and a little older, I had several adult friends and relatives who had pretty definite ideas on what I should select as a vocation, and each one had his own opinion. Four or five of my close friends had as many different ideas, and I was torn between them. Eventually, I tried each of them. Although almost everyone would agree that you would get further if you would make up your mind at once and work hard toward that goal, I have never regretted the years I spent trying each one. Every experience I have had, good or bad, has been of great value. Getting along in most any vocation requires a combination of abilities and experiences.

So, first of all, pay very little attention to what others want you to be. You do not "choose" a career, you "make" a career, as you have well stated. The world needs all sorts of thinkers and workers, and no honest job is less valuable than others. During the next few years you will have a chance to try your hand at many different things to see where your interests and abilities lie. Take advantage of them. If you find that art appeals most to you, remember that there are hundreds of specialized areas in art. Read all you can about the different areas, both in art magazines and in such books as "Careers in the Arts" by Elizabeth McCausland. Visit artists whenever you can. Get acquainted with the work of artists in every field. Imagine yourself as the artist.

Don't worry too much about glamour or money. The world is giving more and more recognition to the value of every job, and in your day there will be both rewards and recognition for every honest man who does an honest job. Look for something which you like so well that money doesn't matter. Build your career on an idea that seems so important to you that it doesn't even matter what people say or think about you. Try to find something to say or do that is your own unique contribution to the world and dedicate yourself to it. Maybe the work you do for a living will be rather routine, and your real career will be what you do away from your job. In any event, remember that real satisfaction comes when you believe in what you do.—The Editor.

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JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

beginning teacher

DOING BETTER IN ART

"My children's art expressions are crude. I can accept that BUT I don't want them to continue to draw, paint or construct like that. I'd like to know how to teach them to do better," acknowledged a classroom teacher of younger children. The remark suggests that as her boys and girls continue to work in the visual arts she expects them to improve their product. This is as it should be. However, one is curious as to what this teacher has in mind when she talks about helping children to change their art from "crude to better." What does she mean by "crude" and what does she mean by "better"? Is "crude" an absolute standard unacceptable on any basis from a child? Likewise, is "better" as applied to child art an absolute value? Herein lies the crux of the problem for it is in the interpretation of these values that many such teachers need help.

Of interest in relation to this problem are two drawings reproduced on this page. They are interpretations of "My Dog" done by a 6-year-old in response to her teacher's suggestion that she use free choice time to make a picture of her pet. Picture No. 1 depicts the dog concept in terms of a visual art symbol consisting of two simple parts: a body and head with eyes. Appendages from the body might possibly represent legs though they could symbolize fur.

The figure is small in comparison to the size of the sheet of paper on which it is placed. After this effort and some observation of it the child turned the sheet and proceeded with the second one illustrated here. Upon its completion to her apparent satisfaction she presented it as the better of the two.

What is it about the second in relation to the first which might have pleased the child artist? Not having asked we can only guess. Did the first serve as an exploratory initial step which needed to be taken as a means of further identifying, clarifying and organizing ideas in the process of being expressed in the latter? If so, then the teacher's role is one of encouraging boys and girls to forthrightly attack their visual art problems, to dare to make an attempt to the best of their abilities, to examine the effort and, in the light of such scrutiny, revise procedures and try again. In this sense "crude" or "better" in child art is always relative to what that child does in relation to his purposes and how well he has done before.

The answer to the question, "How do I teach them to do better?", lies in the value which a teacher places on the child's honest effort, the extent to which she can enter into his art experience, and the suggestions and questions she poses in relation to it. The child's art product is important, but it can hardly be developed or even judged as "crude" or "better" in isolation from his individual growth pattern.

A six-year-old did the small symbol of her dog at left. Not satisfied, she turned the sheet and did the drawing at the right. It was her own decision that the second drawing was better than the first. How she arrived at that decision is important.

1

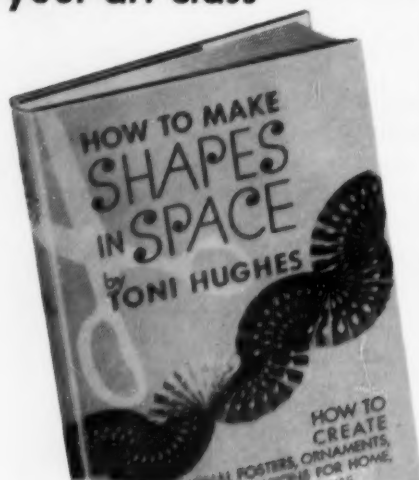


43

2



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ART FILMS

Dr. Thomas Larkin, who reviews art films for our readers, is coordinator for the art education area at University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

Most of us who are familiar with the use of Northwest Indian masks in the film, *Loons Necklace*, will enjoy the Dances of the Kwakwaka'wakw. Here the traditional winter dances of the Kwakwaka'wakw are very handsomely photographed and accompanied by music recorded on location. This film enables us to broaden our knowledge about Northwest Indian customs and most important, see some of their very exciting masks.

In contrast, we have one of the most exciting modern dance films I have seen. In the *Moore's Pavan* we see a combination of photography and dance that is most stimulating. The story is "Othello," the dancing by Jose Limon, one of our most gifted modern dancers. Photography is so well used that we feel that we are a part of the dance, not a static audience. Without a doubt, one of the most beautiful dance films made. This film would be very useful in helping a class understand the modern dance, costume design, and the creative use of the camera.

To change the pace, I would like to call your attention to a film on the making of Aubusson tapestries. This great tapestry center has in recent years declined to a small handful of people who have maintained the skill and knowledge that made Aubusson the center of the tapestry-producing world in the eighteenth century. Jean Lucrat, French designer and painter, opened a new school to revive the industry in 1936. In the film we see one of his modern tapestry designs being made.

Each month I will try to bring you a different source for films. A good source of films and filmstrips is the Bailey Films, 6509 De Longpre Avenue, Hollywood 28, California. This organization has an excellent selection of art films and many other films that are a stimulus to art activities, such as the natural history offerings.

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Exploring the Hand Arts, by Corinne Murphy, published by Girl Scouts of the U.S.A., New York, 1955, price 65 cents. (Order from Girl Scouts, 155 E. 44 St., New York 17, N. Y.) Hats off to the Girl Scouts for their excellent new book on the hand arts, written by their arts and crafts adviser, Corinne Murphy, designed by Alvin Lustig, and illustrated by Maurice Rawson. And look at the price for this book of 118 pages! We know of no publication on the arts and crafts where you can get so much help on so many activities for as little as sixty-five cents. What is even more unusual is the emphasis on creative work and the sound educational basis, included not only in the discussion on design but throughout the discussions of the many techniques covered.

Here are some of the subjects discussed: montage, collage, mobiles, marbling paper, crayon etching, finger painting, cut paper, paper coverings, paper sculpture, papier-mâché, gesso and paper, object and vegetable prints, linoleum block prints, stenciling, silk screening, bookbinding, wood carving, wood construction; decorating wood by painting, gesso, and chip carving; finishes for wood, metal tooling, punched designs, wire sculpture, wire jewelry, decorating tin, making objects of tin and copper, processes in metalwork, glass and plaster, stained glass, etching and other decorating processes for glass; leather cutting and skiving, leather tooling and carving; sewing, lacing, and other methods of assembling leather objects; modeling clay, pinch pot, coil, and slab methods; clay sculpture; incised design, slip decoration, glazing, firing; weaving with a cardboard loom, finger weaving, tapestry weaving; textile painting, embroidery, needlepoint, hooked rugs. There is an excellent bibliography. We wish the Boy Scouts could do as well.

Art for the Family, by Victor D'Amico, Frances Wilson, and Moreen Maser, published by the Museum of Modern Art and distributed by Simon & Schuster, New York, 1954, \$2.95. Those of you who read the article, *Children and Art*, in the November issue will remember the compliments paid this book by Joseph Barry, editorial director of *House Beautiful*, and we need add little to what has already been said. A different kind of a how-to-do-it book, emphasizing the creative experience more than the product, it is written to appeal to all ages from the very young to the parent. In fact, this book is the only current publication of its kind which is planned to stimulate family activities. Activities included are painting, clay work, papier-mâché, paper magics, and space designs. There are suggestions for the younger children as well as the older members of the family,

and it is hoped that the family will work together in furthering their creative experiences as a group.

The methods and activities discussed are based on the very successful experiences of the authors in working with children and family units, both at the People's Art Center of the Museum of Modern Art and the well-known television series, *Through the Enchanted Gate*. It is well illustrated with examples of work by both children and adults. Throughout one is conscious of the deeper philosophical purposes of art and art education which have permeated the teaching at the Museum of Modern Art. Intended to take the place of the teacher as far as possible, the text is simple and informal, and one feels almost that he is in the presence of the authors. He will find them helpful and understanding.

Encyclopedia of Painting, edited by Bernard S. Myers, published by Crown Publishers, New York, 1955, price \$10.95. Various university and museum associates collaborated with the editor in producing this king-size volume of 512 pages devoted to painting from prehistoric times to the present day. Compiled in encyclopedia style, the artists and their works are shown in alphabetical order so that they may be quickly located. Various schools and movements in painting are included. Examples of work are included in the 1000 illustrations, 216 of which are in full color. There are over 3000 entries, containing biographies of great painters of all time. There are comprehensive sections on Chinese, Japanese, Persian, and Indian painting, African art, Etruscan art, Egyptian art, cave painting, and so on. In addition to histories of the various movements there are definitions of technical terms. The illustrations are very closely integrated with the biographies and other text so that they are near the entries. The text and fine plates were printed by lithography in the Netherlands. Obviously it was impossible to include every significant artist, past or present, in a volume that would be within the reach of the average person, but the editors have endeavored to include leading and typical figures of various periods and places. Every school and library should have this book.

General Leathercraft, by Raymond Cherry, published by McKnight and McKnight, Bloomington, Illinois, 1955, price \$1.50. This completely revised book by an industrial arts teacher includes new material on leather carving by Ken Griffin. It is an economical source of information on the various leather processes, and good in that respect. Most any child could make better designs without using the patterns.

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STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION, ETC.

REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,
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PAUL GOWARD,
Business Manager.

Sworn to and subscribed before me this 26th day of Septem-
ber, 1955.

WILLIAM B. JENNISON,
NOTARY PUBLIC

[Seal] (My commission expires August 18, 1962.)



Buy
and use
Christmas
Seals . . .

**Fight
Tuberculosis!**

Say You Saw It in

SCHOOL ARTS

ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

What do you do with a child who uses impossible colors for a certain object that he paints as for instance a cow purple, a cat red, a house black? Maine

Your question was probably aroused by the art experiences of children in their first few years in school. The child paints his impressions and his ideas because they have emotional meaning to him. Seldom is he concerned with reality as seen by the adult. We cannot determine just how color is registered by the child. It is known that frequently the child has so much pleasure in merely manipulating his brush that he just paints and paints. He may not use symbols or attempt to picture. He just paints. This is especially noticeable when you look at art expressions done by the same age group, under somewhat similar conditions, in widely scattered parts of the nation or in different countries.

Your color problem need not be of great concern because you want the child's expressions to continue flowing, and you know that recognition and discriminate use of color develop slowly as a growth process. You can play color matching games to help the child but you cannot hasten his development nor can you give him a package of adult standards and expect him to make this his way. In the pictures painted by two friends together on each sheet of oak tag, you will notice the wide variety of trees. While this is not shown in color, it does emphasize the individuality of

expression. These six-year-olds painted after a period of talking with their teacher about what they would see from the window of the train. You might want to deepen your insight into children's use of color through reading what Dr. Lowenfeld writes about color in his book, "Creative and Mental Growth."

If pupils are working with clay are they free to make what they prefer? Can the whole class do the same object? Maine

Why would children enjoy working with clay if they were required to try to turn out an idea not their own? You can stimulate but hardly require. If you are studying your pupils and you want to learn how they will react when all are given the same challenge, you might ask that all of them form some animal you and the children decide upon. But this is for you—not for the children. As any child feels clay for the first time, he will probably roll and pat and use his fist to pound. He is satisfied to manipulate in sheer pleasure and may give little or no notice to the resulting shape or form of the clay. You will help the child to learn what clay will do for him. If in the upper elementary grades you and the children decide that a pot or a figure is a product to be fired and glazed, keep the children in on this learning process all the way.

You will notice the wide variety of trees, emphasizing individuality of expression, in these paintings by six-year-olds.



What Makes It Art?

EDITORIAL

This is a kind of a sequel to last month's editorial, "Is This All Right?", in which we pointed out that the dedicated teacher is vastly more concerned with the growth of the child than with any unrelated evaluation of the art product itself. One of the best sources for information on this point of view, and how art functions in the growth of children, is Viktor Lowenfeld's recent book, *Your Child and His Art*, published by Macmillan. Any classroom teacher or art educator who seeks a basis for evaluating children's art work should be familiar with this orientation, even if he cannot, at the moment, accept every principle advanced. The adult who turns to art as a hobby, or for recreational or therapeutic reasons, may likewise benefit greatly from the doing experience of art. In both cases the major concern is what the art experience does for the individual, and our principal evaluation should be on the process instead of the product. In both cases we would not sacrifice the growth of the individual for any finished result which may be exhibited or exploited as an end in itself. We are very happy when the individual's efforts and growth result in a product which others can admire, but we look deeper to see what happened to the human personality in the process. That is why we are opposed to any stereotyped method, whether it be coloring books for children or numbered painting kits for adults, which would circumvent creative growth for false results.

We are not trying to evade the question of how one may evaluate the art product itself. Every individual, child or adult, likes to feel that his work is approved and appreciated by others, although the honest creator would not corrupt his own integrity of thought and feeling by tailoring his art solely to win audience approval. Laymen are frequently confused in their efforts to evaluate art products when they are confronted with the wide variety of art expression today, and it is part of our job to help them understand and enjoy what others are doing. We should make it clear, first of all, that it is no disgrace if the layman does not equally appreciate the work of all artists. Artists themselves would not evaluate, in the same order, the work displayed at an art gallery exhibition. The unique purposes and experiences of the individual artist are reflected in his work, and both layman and critic find it difficult to completely sense the full meaning of the artist unless they can put themselves in the place of the artist. We can never completely substitute our unique configuration of experiences, emotions, feelings, and thoughts for those of the artist, and our own backgrounds are bound to influence our own preferences and prejudices. But we can try, and if we do not succeed it is no particular re-

flection on the artist. Few people are really open-minded unless they have nothing between the ears. So don't worry.

In all fairness to the artist, we should seek first to discover what he was trying to do and say. Although it is often difficult or impossible to separate them, there are three basic considerations in an art product, (1) expression or uniqueness, (2) organization or design, and (3) execution or technique. Some artists will emphasize one aspect and minimize others. Lookers-on are inclined to do the same thing, and often what they consider of primary importance is at odds with the viewpoint of the artist. Different aspects have been emphasized at different periods in history, both by the artist and by the schools. What makes it even more confusing is that different emphases exist today, side by side, both in schools and artists' studios. Execution, or technical skills, was once emphasized at the expense of the creative. The need for this, before the advent of photography, is quite understandable. Even today, there is a continuing need for the artist who can present factual illustrations in catalogs, architectural drawings, instruction booklets, medical journals, portraits, and so on, to name a few. We would not expect that an artist be overly creative in presenting the facts in a drawing of the intestines, although we would approve of his ability to add something in his presentation which would make it more clear and graphic.

The organization or design of the art product is always an important consideration, as is well stated in the writings of Ralph Pearson. The emphasis on design in the schools came as a natural revolt against the early efforts to make technical illustrators out of every child at any cost to the creative. Unfortunately this emphasis took the form of rules of design which also minimized creative expression, and it took the intuitive methods of recent artists like Matisse, Picasso, Arp, and Moore to set us straight on this point. Today we are emphasizing expression or individual uniqueness in the schools, and we are coming to appreciate more the work of the honest nonconformist among the artists, because all other things must be built on personal integrity if the work has validity. The writings of Victor D'Amico help us understand the role of the school in emphasizing expression. Design is still important, and technique is often valuable, provided that individual uniqueness is not lost in the process.

D. Kenneth Winebrenner

CREATIVE ART IDEAS

It's fun and richly rewarding to create attractive Christmas projects . . . projects whose success depends in large part on the quality of the mediums used. Before starting any project, first select your art materials wisely for versatility, economy and finer results.

CHRISTMAS CANDLE CRAFT

Here's a project that's fun and one that makes a delightful gift. It's easy, yet truly beautiful when done well. Follow the simple directions and you'll be amazed at how a plain candle becomes a glittering thing for Christmas beauty—you'll be amazed too at the unlimited creative possibilities in store for you. All important however, is the medium used. Use CRAYRITE* crayons, the superb coloring medium with sparkling gold, silver, red and green colors, for this project. The concentrated pigment content and the high quality of ingredients make CRAYRITES ideal. For the best in crayons and all art materials, make Milton Bradley your one complete source . . . Milton Bradley, with a record of almost one hundred years of service to schools and to America's children.

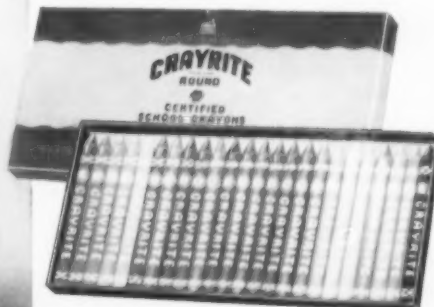
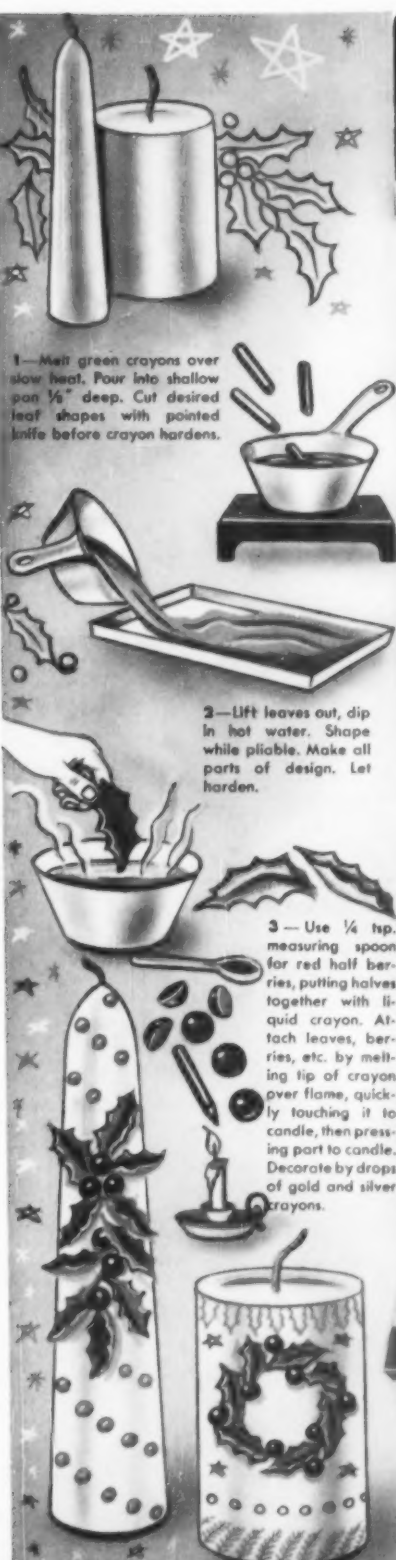
1—Melt green crayons over slow heat. Pour into shallow pan $\frac{1}{8}$ " deep. Cut desired leaf shapes with pointed knife before crayon hardens.

2—Lift leaves out, dip in hot water. Shape while pliable. Make all parts of design. Let harden.

3—Use $\frac{1}{4}$ tsp. measuring spoon for red half berries, putting halves together with liquid crayon. Attach leaves, berries, etc. by melting tip of crayon over flame, quickly touching it to candle, then pressing part to candle. Decorate by drops of gold and silver crayons.

Crayrites—Jumbo Size—Round. In 8 or 16 stick boxes.

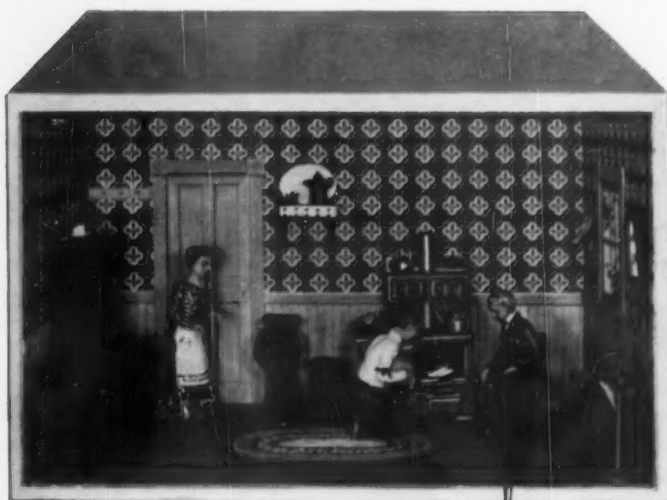
Crayrites—Standard Size—Round and No-Roll. In 8, 16, 24 and 48 stick boxes.



*24 and 48 Stick Boxes of Crayrites contain Gold and Silver.

MILTON BRADLEY COMPANY
SPRINGFIELD 2, MASSACHUSETTS





*The discovery of chalk crayon
in Sandusky, Ohio
as dramatized in our Anniversary Diorama.*

As the end of the year approaches and we at
The American Crayon Company stand
ready to blow out the candle that
celebrated our 120th Anniversary,
familiar lines come to mind:

"Pleased to look forward, pleased
to look behind, And count
each birthday with a grateful mind."

We are pleased when we look back to the
day when our company originated the
first chalkboard crayon, and the days and
years that followed, bringing a long line of
"creative firsts" for art education and
individual expression in school, home
and industry. We are grateful, too,
for we realize that the anniversaries we
have celebrated and will celebrate would
not be possible were it not for you.

YOU, our thousands of friends over these
years, accepted, appreciated and encouraged
our products and their uses.

YOU, made it possible for us to have
a steady growth and a worthwhile extension
of our many services.

So, join us, won't you, as we blow out
this 120th birthday candle for 1955. We
are pleased to anticipate the Yuletide
Season with first thoughts and best wishes
for you and yours. May we enter the
New Year together, facing forward
to a season of inspiration and achievement.

Cordially and faithfully yours,

W. L. Hewitt Curtis
President

THE AMERICAN CRAYON CO.
Sandusky, Ohio New York